

THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Seventeenth Year—Number 1200

CHICAGO, JUNE 1, 1926.

Subscription \$1.50 a Year—15 Cents a Copy.

MAGNIFICENT FESTIVAL MARKS WEEK OF MUSIC

GREAT FEAST IN NEW YORK

Courboin, Farnam, Noble and Others
Play at Wanamaker Auditorium—
N. A. O., Guild and Theater
Organists Co-operate.

Music week was fittingly celebrated at the Wanamaker Auditorium of New York City with a festival of organ and choral music which rose to great heights of magnificence. The festival was arranged by the Wanamaker concert management, with the co-operation of the National Association of Organists, the American Guild of Organists and the Society of Theater Organists.

Charles M. Courboin began with an organ recital on Monday, May 3. The Mendelssohn Sixth Sonata with its glorious chorale and variations made a most impressive opening number, and Mr. Courboin played it in his best style. There were two American numbers, Grasse's Serenade and Russell's "Up the Saguenay," on the program and both were warmly applauded. In the allegro from the Sixth Symphony of Widor Mr. Courboin demonstrated his virtuosity and won an ovation. He added as an encore the C minor Prelude and Fugue of Bach, played upon the piano operated from the organ console. Other numbers on the program were from Nardini, Bach, Saint-Saens and Rameau.

Tuesday afternoon brought a program of Bach's music under the direction of Philip Gordon of Newark. J. Thurston Noe took the place of Dr. Russell and opened the program with the Bach Prelude in C minor, well played. The string ensemble made up of boys and girls from the South Side high school orchestra of Newark, under Mr. Gordon's direction, showed that it had been unusually well-trained in its playing of the introduction to the cantata "God's Time Is the Best" and in three numbers from the Suite in B minor. An effective tenor solo, "Rejoice, O My Spirit," by Bruce Campbell, "The Coffee Cantata" and a two-piano arrangement of the Fantasia and Fugue in A minor made up the remainder of this well-balanced and interesting program.

Wednesday was theater day. Miss Vera Kitchener of Loew's Metropolitan of Brooklyn was the organist of the afternoon. She began the program with the Concert Overture in C minor of Alfred Hollins. This was played clearly and sympathetically. In the absence of the late president of the Society of Theater Organists, John Priest, Dr. Russell gave a short talk outlining the aims of the society. "The Blackbird" was the motion picture of the day and for this Miss Kitchener used a musical score by Ernst Luz. She again demonstrated her ability to provide a suitable musical background for the picture at hand.

Thursday brought a program of organ and choral music. Richard Keys Biggs played three groups of organ numbers and the Morning Choral Society of Brooklyn, under the direction of Herbert S. Sammond, sang four groups of choral numbers, many of which contained incidental solos by members of the club. Mr. Biggs played numbers by Liszt, Franck, Boex, Bach and Biggs, all from memory, and gave an especially dramatic performance of the Liszt Prelude and Fugue on B-A-C-H. The singing under Mr. Sammond's direction was a delight. This Morning Choral Society is continually adding new successes to its long list of achievements.

Lynnwood Farnam, assisted by Winifred Young Cornish, pianist, attracted an enthusiastic audience for the program of Friday afternoon. Mr. Farnam opened with organ numbers by Widor, De Lamarier, Jongen and Dupre, and then there were piano solos by Mrs. Cornish. Mrs. Cornish and

ALBERT RIEMENSCHNEIDER.



Mr. Farnam later joined in a two-piano arrangement by Mr. Farnam of a Concerto in A minor for four pianofortes and strings by Vivaldi. Both artists co-operated in a highly polished performance of the work in the true classic style. Mr. Farnam closed with three organ solos, including a manuscript Divertissement of H. L. Baumgartner and, as usual, showed his mastery over detail of technique and interpretation.

The former president of the N. A. O., T. Tertius Noble, assisted by the choir and soloists of his church, St. Thomas' Episcopal, gave a program of his own compositions Saturday afternoon. There were many of his better-known anthems and several less known choral numbers on this program. Mr. Noble played his Toccata and Fugue in F minor, "Elizabethan Idyll," "Prelude Solonelle," and Choral Prelude on the Tune "Melcombe." All of these were warmly received, as was the singing of the choir and soloists. In their singing there was good attack and the tonal quality was always good. This program of splendid compositions by Mr. Noble proved a fitting climax to a week of artistic successes.

Dr. Alexander Russell of the Wanamaker concert management deserves great credit for this remarkable week of music.

Campaign in North Dakota.

The State Teachers' College of North Dakota in Minot is to have an organ for its new auditorium and a committee in charge of the organ fund has begun a campaign for the purpose of carrying the plan to fruition. Citizens of Minot are to contribute the major part of the cost of the instrument. It is planned to have the organ installed late in the year. It is intended by means of the organ to make Minot the musical center of the Northwest, the committee sets forth. The state has built the new college auditorium at a cost of \$100,000.

BIG MILWAUKEE CHURCH WILL HAVE NEW ORGAN

FOUR-MANUAL BY WANGERIN

Novel Feature of Instrument for
Famous Immanuel Presbyterian
Will Be Double System
of Expression.

When Immanuel Presbyterian Church of Milwaukee reopens for services Oct. 1, the new four-manual organ, the contract for which has just been awarded to the Wangerin Organ Company, will be the outstanding feature of the remodeled interior. The magnificent edifice, the largest and oldest Presbyterian church of Milwaukee, is a stone structure of beautiful English Gothic architecture, in the prominent east side residence district of the city, close to the shores of Lake Michigan and almost adjoining picturesque Juneau Park.

Through the efforts of the pastor, the Rev. Dr. Howard Agnew Johnston, it was made possible to complete arrangements for modernizing and re-decorating the church interior, with the organ as a fitting climax of the undertaking. Mrs. Winogene Hewitt Kirchner, one of Milwaukee's foremost organists, having served Immanuel Presbyterian Church for a number of years, is entitled to credit for her part in preparing the specification for the organ in conjunction with Philipp Wirsching, manager of the tonal department of the Wangerin organization.

Features of the organ are to be a balanced ensemble, variety of tone and an effective system of expression. Of the four manuals three will be enclosed in individual swell chambers, and the string division also will be in a separate swell-box, whereas the great and pedal organs will be under swell control of the general expression for the entire organ. This novel arrangement, introduced by the Wangerin Organ Company in the three-manual organ in the chapel of St. Mary of the Lake Seminary, Mundelein, Ill., the most beautiful edifice of its kind of the Catholic church in America, will be duplicated, on a larger scale, in the organ for Immanuel Church. The late George Ashdown Audsley advocated for many years the enclosing of the separate divisions of an organ in subdivisonal form, but in this organ the builders will go farther by not only making nearly every division self-expressive but in addition thereto having the entire organ under one general expression. Of the effects that may be produced by this system of multiple swell expression one is that in opening or closing any expression chamber, with the general expression closed and gradually opened, the organist may obtain a swell effect within a swell. All chambers closed, starting with the crescendo pedal up to full organ, and then bringing on the master swell pedal, gradually opening the interior chambers, and then the main expression, one will produce an effect working up to a great rush of tone.

The complete specification follows:

GREAT ORGAN.

(Under general expression.)

Open Diapason, 16 ft., 61 pipes.
Bourdon, 16 ft., 61 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 pipes.
Gross Flöte, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Gemsborn, 8 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Quinte, 2 1/2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
String Organ, 8 ft., 5 ranks.
Tuba Profunda, 16 ft., 85 pipes.
Harmonic Tuba, 8 ft., 61 notes.
Tuba Clarion, 4 ft., 61 notes.
Eight combination pistons and release for Great.
Eight combination pistons and release

DEATH TAKES JOHN PRIEST

Noted Theater Organist Stricken Suddenly in New York.

John D. M. Priest, organist of the Colony Theater in New York and one of the most talented and prominent theater organists in the United States, died in New York early on May 10 after a brief illness. Mr. Priest was organist of the Colony Theater, holding one of the most coveted positions in the metropolis, and was known to readers of The Diapason also through his interesting and valuable monthly articles on subjects connected with moving-picture playing.

The funeral was held at the Church of St. Mary the Virgin in New York May 12. A large gathering of organists was present, including many members of the Society of Theater Organists. Beautiful floral tributes were received from the organizations of organists and showed the high respect in which Mr. Priest was held both personally and as a musician. Members of the Colony Theater orchestra provided music at the services. Mr. Turkisher, the principal cellist, played a solo.

John Priest was born in 1887 in Bath, England. He received his bachelor of arts degree at Oxford University. Twelve years ago he came to the United States and was successively organist at the Rialto, the Cameo and the Colony Theater in New York. He was president of the Society of Theater Organists, an organization whose membership is based on scholarship. His work attracted increasing attention and his worth was appreciated by the best forces in the theatrical world. He was a man of the finest character and had before him a brilliant career when sudden illness brought his activities to an end. A week before he was stricken he made the first organ records for the Brunswick Company.

Mr. Priest left a widow and one daughter, Elizabeth.

for entire organ.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
String Organ, 8 ft., 5 ranks.
Harp Celesta, 8 ft., 49 tones.
Tremulant.
Eight combination pistons and release.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 73 pipes.
Fugara, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
String Organ, 8 ft., 5 ranks.
Clarinet, 8 ft., 73 pipes.
Harp Celesta, 8 ft., 49 bars.
Tremulant.
Six combination pistons and release.

SOLO ORGAN.

(Under separate expression.)
(On heavy wind pressure.)
Gross Principal, 8 ft., 73 pipes.
Flauto Major, 8 ft., 73 pipes.
Stentor Gamba, 8 ft., 73 pipes.
Gambette, 4 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
String Organ, 8 ft., 5 ranks.
Chimes, 8 ft., 25 bells.
Six combination pistons and release.

STRING ORGAN.

(Playable on all four manuals.)
Violoncello, 8 ft., 73 pipes.
Cello Celeste, 8 ft., 61 pipe.
Violin Sordo, 8 ft., 73 pipes.
Violin Vibrato, 8 ft., 61 pipes.
Violina, 4 ft., 73 pipes.
Tremulant.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Sub Bass, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Quinte, 10 1/2 ft., 32 pipes.
Flute, 8 ft., 32 pipes.
Violoncello, 8 ft., 32 pipes.
Tuba Profunda, 16 ft., 32 notes.
Harmonic Tuba, 8 ft., 32 notes.
Tuba Clarion, 4 ft., 32 notes.
Six combination toe pistons, duplicating the first six pistons for entire organ.

ROCHESTER CHOIRS UNITED

Festival Service Conducted by Messrs. Gehrken and Day.

An impressive festival musical service was held in St. Paul's Church, Rochester, N. Y., on Ascension Day evening, May 13, by the combined choirs of Christ Church and St. Paul's, assisted by thirty-five members of the Rochester Philharmonic Orchestra. A crowded church greeted the performance, which was the first of its kind undertaken in Rochester.

The combined choirs, numbering more than 100 voices, were conducted by Warren H. Gehrken, organist and choirmaster at St. Paul's, while George Henry Day, organist at Christ Church, presided at the organ. The program included Cesar Franck's "Psalm 150"; Tours' Magnificat in F; Gounod's "Unfold, Ye Portals"; Stanford's Te Deum in B flat; the Hallelujah Chorus ("Messiah"), and Dr. Day's anthem, "Incline Thine Ear," which was conducted by the composer. Two instrumental numbers, the Largo from the "New World" Symphony, Dvorak; and the march, "Pomp and Circumstance," Elgar, conducted by Mr. Gehrken, completed the program.

The service was an artistic success and the ensemble was brilliant.

The South Park Presbyterian Church of Rock Island, Ill., has awarded to the Bennett Organ Company of Rock Island the contract for a two-manual organ which is to be installed by Oct. 1.

THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under act of March 3, 1879.

Issued monthly. Office of publication, 1507 Kimball Building, Wabash avenue and Jackson boulevard, Chicago.

FULL LIST OF PLAYERS AT SESQUI-CENTENNIAL

IMPOSING RECITAL SERIES

Men from Every Part of Country to Be Heard on 200-Stop Organ at Exposition in Philadelphia This Summer.

Plans for a series of recitals seldom if ever equalled in the United States have been made for the Sesqui-centennial Exposition in Philadelphia. The Diapason has obtained a complete list of the organists who will take part. The schedule is, of course, subject to slight changes because of circumstances which may arise. It will be noted that every section of the country is represented on the imposing list. The great Austin organ, which has been fully described in The Diapason, is being installed, forces being at work night and day at Philadelphia. One hundred stops are to be in use by June 1 and the remainder of the 200-stop instrument is to be complete by July 1.

The recitals will be given in the exposition auditorium daily from 12 to 1 o'clock and an admission fee of 25 cents will be charged.

The committee in charge, which designed the organ and arranged for the recitals, consists of Henry S. Fry, chairman; Dr. John McE. Ward, vice-chairman; Rollo F. Maitland, S. Wesley Sears, George Alexander A. West, Frederick Maxson, Walter S. Knodle and Mrs. Edward Philip Linch.

Following is the complete schedule of recitalists:

May 31—Henry S. Fry.
June 1—Edwin Arthur Kraft.
June 2—Edwin Arthur Kraft.
June 3—Edwin Arthur Kraft.
June 4—Annie May Hayes.
June 5—Edward Rechlin.
June 7—Channing Lefebvre.
June 8—Stanley Addicks.
June 9—Ernest Mitchell.
June 10—S. Wesley Sears.
June 11—Harry C. Banks, Jr.
June 12—Mark Andrews.
June 14—John Hermann Loud.
June 15—John Hermann Loud.
June 16—Tertius Noble.
June 17—Tertius Noble.
June 18—David McK. Williams.
June 19—David McK. Williams.
June 21—James R. Gillette.
June 22—James R. Gillette.
June 23—James R. Gillette.
June 24—Charles R. Cronham.
June 25—Charles R. Cronham.
June 26—Firmen Swinnen.
June 28—Charles Heinroth.
June 29—Charles Heinroth.
June 30—Charles Heinroth.
July 1—William T. Timmings.
July 2—Harold Gleason.
July 3—Henry F. Seibert.
July 5—Rollo F. Maitland.
July 6—F. W. Riesberg.
July 7—John McE. Ward.
July 8—James Philip Johnston.
July 9—Ralph Kinder.
July 10—Ralph Kinder.
July 12—A. Gordon Mitchell.
July 13—Uelma Clarke Smith.
July 14—William H. Barnes.
July 15—Kate Elizabeth Fox.
July 16—F. B. Stiven.
July 17—Harry A. Sykes.
July 19—George Alexander A. West.
July 20—George Alexander A. West.
July 21—George Alexander A. West.
July 22—Arthur B. Jennings.
July 23—William Churchill Hammond.
July 24—William Churchill Hammond.
July 26—J. Frank Frysinger.
July 27—Fanca Rybka.
July 28—Healey Willan.
July 29—Healey Willan.
July 30—William M. Klais.
July 31—Ray Hastings.
Aug. 2—Lillian Carpenter.
Aug. 3—Frank Stewart Adams.
Aug. 4—Warren H. Gehrken.
Aug. 5—T. Leslie Carpenter.
Aug. 6—Ray Hastings.
Aug. 7—Carolyn M. Cramp.
Aug. 9—Louis Potter.
Aug. 10—Willard Irving Nevins.
Aug. 11—Jennie Carroll.
Aug. 12—C. Walter Wallace.
Aug. 13—Franklin Glynn.
Aug. 14—C. Gordon Wedertz.
Aug. 16—Rollo F. Maitland.
Aug. 17—George Henry Day.
Aug. 18—Charles Galloway.
Aug. 19—Charles Galloway.
Aug. 20—Charles Galloway.
Aug. 21—Russell H. Miles.
Aug. 23—Francis J. O'Brien.
Aug. 24—Frank W. Asper.
Aug. 25—Henry Gordon Thunder.
Aug. 26—Edmund S. Ender.
Aug. 27—Virginia Carrington Thomas.
Aug. 28—Charles A. Sheldon, Jr.
Aug. 30—Albert Riemenschneider.
Aug. 31—Albert Riemenschneider.
Sept. 1—E. Harold Geer.
Sept. 2—Richard Keys Biggs.
Sept. 3—Richard Keys Biggs.
Sept. 4—Vincent H. Percy.
Sept. 6—Arthur Depew.
Sept. 7—Arthur Depew.
Sept. 8—Rollo F. Maitland.
Sept. 9—John McE. Ward.
Sept. 10—Mark L. Davis.
Sept. 11—Harry L. Vibbard.
Sept. 13—Newell Robinson.
Sept. 14—Henry S. Fry.
Sept. 15—Irving C. Hancock.
Sept. 16—Firmen Swinnen.
Sept. 17—Lewis Alexander Wadlow.
Sept. 18—S. Wesley Sears.
Sept. 20—Walter S. Knodle.
Sept. 21—Frederick E. Starke.
Sept. 22—George A. Wilson.
Sept. 23—Henry S. Fry.
Sept. 24—William S. Thunders.
Sept. 25—Melchiorre Mauro-Cottone.
Sept. 27—James C. Warhurst.
Sept. 28—Rena Gill.
Sept. 29—Warren D. Allen.
Sept. 30—William C. Carl.
Oct. 1—John Doane.
Oct. 2—E. R. Tourison.
Oct. 4—John McE. Ward.
Oct. 5—Archer Gibson.
Oct. 6—Archer Gibson.
Oct. 7—Clarence K. Bawden.
Oct. 8—Samuel A. Baldwin.
Oct. 9—Samuel A. Baldwin.
Oct. 11—Edward Shippen Barnes.
Oct. 12—H. Alexander Matthews.
Oct. 13—H. Alexander Matthews.
Oct. 14—Winslow Cheney.
Oct. 15—Harry Casselberry.
Oct. 16—Gottfried Federlein.
Oct. 18—Mable E. Linch.
Oct. 19—Charles T. Maclary.
Oct. 20—Catharine Morgan.
Oct. 21—Frederick Stanley Smith.
Oct. 22—E. M. Devereaux.
Oct. 23—J. Warren Andrews.
Oct. 25—Clarence Dickinson.
Oct. 26—Charles E. Clemens.
Oct. 27—Gordon Balch Nevin.
Oct. 28—Gordon Balch Nevin.
Oct. 29—R. Huntington Woodman.
Oct. 30—Frederick Schlieder.
Nov. 1—Pietro Yon.
Nov. 2—Pietro Yon.
Nov. 3—Pietro Yon.
Nov. 4—Will C. Macfarlane.
Nov. 5—Will C. Macfarlane.
Nov. 6—Frank L. Sealy.
Nov. 8—Charlotte Mathewson Lockwood.
Nov. 9—Humphrey J. Stewart.
Nov. 10—Humphrey J. Stewart.
Nov. 11—Humphrey J. Stewart.
Nov. 12—Humphrey J. Stewart.
Nov. 13—Humphrey J. Stewart.
Nov. 15—S. Wesley Sears.
Nov. 16—Clarence Eddy.
Nov. 17—Clarence Eddy.
Nov. 18—Clarence Eddy.
Nov. 19—Clarence Eddy.
Nov. 20—Henry Gordon Thunder.
Nov. 22—Lynnwood Farnam.
Nov. 23—Lynnwood Farnam.
Nov. 24—Lynnwood Farnam.
Nov. 25—Hugh Porter.
Nov. 26—R. Dean Shure.
Nov. 27—Alexander McCurdy, Jr.

Classified Advertisements

Will Be Found on Page 26
of This Issue

FESTIVAL FOR LA CROSSE

Eleven Choirs Give Service Under Direction of W. L. Groom.

La Crosse, Wis., has had its first choir festival and the success of the event was such as to assure the permanency of the institution so far as that prosperous city is concerned. The festival was held April 28 at Christ Church, with Willard L. Groom, organist and choirmaster of that church, in charge. The church held 1,300 people and 200 were turned away because there was no room for them in the edifice. Mr. Groom, who organized the festival, is given credit largely for its success. He has been doing much for the church music of La Crosse since he went to that city from Chicago a year ago. The program consisted of compositions illustrating the choral and organ music of the Anglican, Lutheran, Roman Catholic and Orthodox Russian liturgies. Lester W. Groom of Chicago assisted his brother at the organ. Eleven of the city choirs were represented, as follows:

First Congregational, Mrs. R. C. Whelpley, director.

First Methodist, M. J. Lyon, director.

First Presbyterian.

German Lutheran, M. Schultz, director.

Georgian and Parish Choirs of Christ Episcopal Church, Willard L. Groom, director.

North Side Presbyterian, Mrs. Edward E. Dow, director.

Our Saviour Lutheran, E. O. Forseth, director.

Salzer Memorial Church, James R. Kerr, director.

St. Joseph's Cathedral, Charles Weiss, director.

St. Mary's Church, Mrs. J. H. Mutch, director.

Trinity Lutheran, E. O. Forseth, director.

In addition to these forces there was an orchestra and a boys' Gregorian choir. E. O. Forseth directed the Lutheran liturgical music. The choirs had been rehearsing since February for the event under the direction of Mr. Groom and Mr. Forseth.

Kinder Closing a Busy Season.

Ralph Kinder of Philadelphia has had a busy season and has found the task of doing his church work from Sunday to Sunday, with his series of recitals, together with the conduct of an organ school, enough to keep every moment occupied. Mr. Kinder's duties at the Church of the Holy Trinity are many and important and the standard he maintains is such as to preclude any relaxation. From October to June he gives weekly recitals Sunday evenings before the service and these are attended by large congregations. On alternate Sunday evenings the programs are broadcast. During the week the Kinder Organ School is his chief activity. Approximately fifty present students of the school are holding important church or theater positions. In addition to the foregoing Mr. Kinder conducts the Norristown Choral Society and gives numerous out-of-town recitals. Mr. Kinder will play at the Sesqui-centennial July 9 and 10 and then plans to have a vacation in either Europe or in Maine until September.

Recent contracts for Hillgreen-Lane organs closed by the Will A. Watkin Company of Dallas, Tex., provide for instruments at Kerrville, Denton, Wharton and Dallas, all in Texas.

Kohler-Liebich Will Exhibit.

The Kohler-Liebich Company, of Chicago, has arranged for a novel and interesting display in connection with the convention of the American Guild of Organists at Buffalo. During the convention a number of organ percussion instruments manufactured by the Kohler-Liebich Company will be on exhibition in the main ball room of the Hotel Statler, the official hotel, so that organists may become more familiar with them and the way in which they are made.

Walter F. McLaughlin, for twenty-three years a specialist in metal pipes at the Estey factory in Brattleboro, Vt., has located with the Midmer-Losh organization at Merrick, Mr. McLaughlin leaves Brattleboro because his daughter won a Juilliard scholarship and he is locating with his family in New York.

FOUR-MANUAL KIMBALL FOR LOS ANGELES FANE

FIRST BAPTIST GIVES ORDER

Large Church Lets the Contract for an Instrument of Seventy Stops—Specifications of the Organ.

One of the largest churches of Los Angeles—the First Baptist—is the latest purchaser of a big organ of many in the progressive southern California city. The contract has been awarded to the W. W. Kimball Company and the instrument is one of seventy stops.

Following are the specifications prepared for this organ:

PEDAL ORGAN.

Double Open Diapason (from Second Open), 32 ft., 12 pipes.
Open Diapason, (large scale, not bearded), 16 ft., 32 pipes.
Second Open Diapason, bearded, 16 ft., 44 pipes.
Bourdon (lower notes large, square scale), 16 ft., 44 pipes.
Lieblich Gedeckt (Swell), 16 ft., 32 notes.
Contra Dulciana (Choir), 16 ft., 32 notes.
Octave (from Second Open), 8 ft., 32 notes.
Flute (from Bourdon), 8 ft., 32 notes.
Bombarda (extended from Solo), 32 ft., 12 pipes.
Tuba Profunda (from Solo), 16 ft., 32 notes.
Double Trumpet (from Swell), 16 ft., 32 notes.
Trombone, 16 ft., 44 notes.
Clarion (from Trombone), 8 ft., 32 notes.
Chimes.

GREAT ORGAN.

Double Open Diapason (not carried down in lower octave to a pedal stop), 16 ft., 73 pipes.
Diapason Phonor (large scale), 8 ft., 73 pipes.
Open Diapason II (large scale), 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Gemshorn (tapered), 8 ft., 73 pipes.
Harmonic Flute, 8 ft., 73 pipes.
Principal (large scale), 4 ft., 73 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Tromba, 8 ft., 73 pipes.
Cathedral Chimes (from Echo). (Deagan Class A).
Harp Celeste, (from Choir).

SWELL ORGAN.

Lieblich Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Echo Salicional, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Octave (large scale), 4 ft., 73 pipes.
Harmonic Piccolo, 2 ft., 61 pipes.
Sesquialtera, 4 rks., 292 pipes.
Double Trumpet, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Contra Dulciana, 16 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Flageolet, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Harp Celeste (Deagan Class A. from Tenor C).

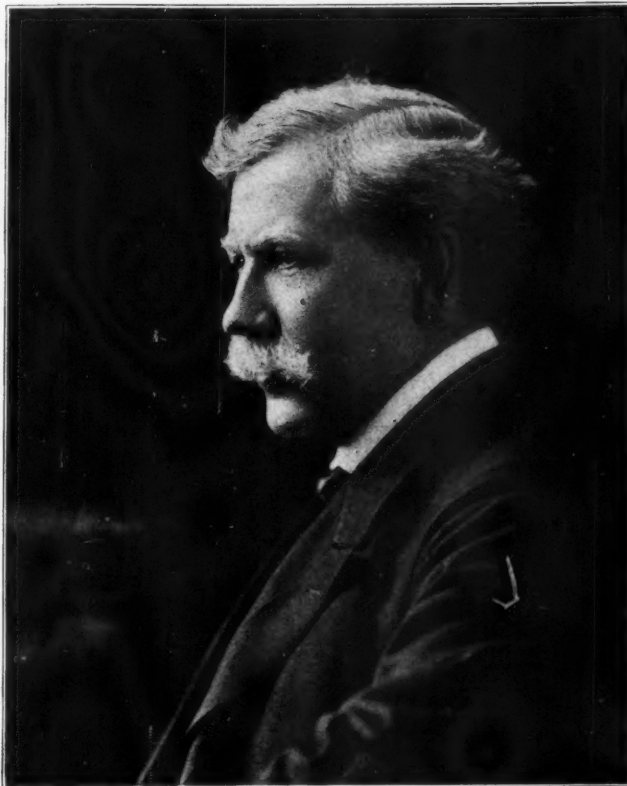
SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes, leathery lips, special metal.
Harmonic Flute, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
English Horn, 8 ft., 73 pipes.
Flute Octaviant, 4 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Tuba Profunda (from Tuba), 16 ft., 8 ft., 85 pipes.
Clarion (from Tuba), 4 ft., 61 notes.
Tremulant.

ECHO ORGAN.

Echo Viole, 8 ft., 61 pipes.
Celeste, Tenor C, 8 ft., 49 pipes.
Chimney Flute, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Fern Flöte (wood), 4 ft., 61 pipes.
Cathedral Chimes (Deagan Class A), 25 tubes.
Tremulant.

WILHELM MIDDELSCHULTE, NOTRE DAME RECITALIST.



WILL PLAY AT NOTRE DAME.

Series of Recitals by Wilhelm Middelschulte This Summer.

Notre Dame University, near South Bend, Ind., a great center of Catholic learning, makes a feature every summer of the recitals played by Wilhelm Middelschulte of Chicago, and this year is to be no exception. Mr. Middelschulte, who, it will be recalled, was honored by Notre Dame several years ago with the degree of LL. D., will conduct his usual summer organ course and at the same time will play weekly recitals in Sacred Heart Chapel. The first of the recitals will take place at 4 p. m. Sunday, June 27. It will be a historical program, consisting of the following works: Ricercare, Palestrina; Sonata, violin and organ (The Rev. Aloys Mergl, violinist); Veracini; Echo Fantasia, Bianchi; Toccata, Merulo; Sonata Pian e Forte, Gabrieli; Canzone, Zipoli; Fugue, van den Gheyn; Passacaglia, Frescobaldi.

On July 4 Mr. Middelschulte will present an American program, for which he has selected the following compositions: Processional, Conde; Serenade and Fugue, Scholin; Sonata No. 1, Schenck; Theme and Variations (violin and organ); Mergl; Suite in E major, Kurtz; "Song of Exaltation," Lily Wadhams Moline; Canzona, May Strong; Capriccio, Cordelia Schellinger; "Keep Me from Sinking Down," Diton; "Fantasia Tragica," J. J. Becker; Symphonic Double Fugue, Stelzer; Heroic Piece, Cole.

Mr. Middelschulte's Bach program is set for July 11 and he will play: Toccata in F sharp minor, transcribed from the piano score by Mr. Middelschulte; Concerto in E major, for violin and organ; Chorale Preludes, "Wachet auf," "Alle Menschen müssen sterben" and "In Dir ist Freude"; Fugue in six parts from "Musical Offerings" (theme by Frederick the Great).

The other programs are:
July 18—"Fantasia Contrapuntistica," Busoni (variations on a chorale, followed by an interesting quadruple fugue on Bach's last, unfinished work, "The Art of the Fugue"); Sonata in E minor (violin and organ), Mozart; "Benedictus," Reger; Chorale in A minor, Franck.

July 25—Concerto No. 4, in F major, Handel (with cadenza by Middelschulte); Sonata in A major (violin and organ), Handel; Concert Piece, Thiele; "Ave Maria," Reger; Chromatic Fantasia and Fugue, Bach.

On Aug. 1 there will be a recital by Mr. Middelschulte's pupils.

Owing to the illness of Mrs. Middelschulte, Mr. Middelschulte canceled his engagement to teach in Germany this summer and in expressing its deep regret over the fact the German ministry urged him to conduct a course next year.

A'Maying with Firmin Swinnen.

Firmin Swinnen is one of those busy organists for whom the season is never at an end. During the month of May he was scheduled for five recitals at the du Pont conservatory, in the palatial residence of the powder maker near Wilmington, Del., where Mr. Swinnen gives private recitals for Mr. du Pont. In addition to these programs he gave the dedicatory recital on the Möller organ in Bethlehem Presbyterian Church at Philadelphia, May 18. May 20 he played a recital in Christ Church at Wilmington. May 24 he played at the state rally of the N. A. O. in Camden and May 27 he gave a dedicatory recital on the Möller instrument in St. James' Methodist Church at Philadelphia. Mr. Swinnen also made records for the Aeolian Company in May.

Death of Miss Patty Stair.

Miss Patty Stair, for a number of years one of the most prominent organists of Cleveland, died April 26 at her home in that city after being stricken with pneumonia. Miss Stair was born in Cleveland fifty-seven years ago and had been a teacher at the Cleveland Conservatory for twenty years. She was in charge of piano and organ instruction at University School for thirty years. She was a fellow of the American Guild of Organists. Miss Stair was also a prominent member of the Fortnightly Musical Club and often appeared on its programs.

Plans in Church Founded in 1821.

Miss Charlotte Klein, formerly of Washington, D. C., has taken up her new duties as organist and choirmaster of Trinity Church at St. Augustine, Fla., where she has succeeded Miles I. A. Martin. This is the oldest Episcopal church in Florida, having been founded in 1821, and is visited annually by thousands of people from all parts of the United States.

ESTEY FOR SAN JOSE SCOTTISH RITE TEMPLE

ANTIPHONAL TO BE DIVIDED

One Feature of Specification of Instrument of Sixty-two Stops and 2,682 Pipes to Be Built for California Edifice.

The Scottish Rite Temple at San Jose, Cal., is to have a large Estey organ, the contract having been won by the Brattleboro factory, represented by J. B. Jamison, its Pacific coast representative. One of the unusual features of the new instrument is to be a divided antiphonal organ.

A summary shows a total of 2,682 pipes. There is a total of sixty-two stops, twenty-two couplers and twelve pedal movements.

Following is the specification of stops:

GREAT ORGAN (8-inch wind).
1. Double Open Diapason, 16 ft., 97 pipes.
2. Double Open Diapason, 8 ft., 73 notes.
3. Double Open Diapason, 4 ft., 73 notes.
4. Double Open Diapason, 2 1/2 ft., 61 notes.
5. Double Open Diapason, 2 ft., 61 notes.
6. First Open Diapason (free), 8 ft., 73 pipes.
7. Gross Flöte (free), 8 ft., 73 pipes.
8. Melodia, 8 ft., 73 pipes.
9. Gemshorn, 8 ft., 73 pipes.
10. Harmonic Flute, 4 ft., 73 pipes.
11. Tuba (10-inch wind), 8 ft., 97 pipes.
12. Tuba, 4 ft., 73 notes.

SWELL ORGAN (6-inch wind).
13. Contra Salicional, 16 ft., 97 pipes.
14. Contra Salicional, 8 ft., 73 notes.
15. Contra Salicional, 4 ft., 73 notes.
16. Open Diapason Phonor, 8 ft., 73 pipes.
17. Rohr Flöte, 8 ft., 73 pipes.
18. Viol d'Orchestre, 8 ft., 73 pipes.
19. Voix Celeste (with Salicional), 8 ft., 61 pipes.
20. Flauto Traverso, 4 ft., 73 pipes.
21. Mixture, 4 ranks, 244 pipes.
22. Double Trumpet (10-inch wind), 16 ft., 97 pipes.
23. Double Trumpet, 8 ft., 73 notes.
24. Double Trumpet, 4 ft., 73 notes.
25. Horn (10-inch wind), 8 ft., 73 pipes.
26. Oboe, 8 ft., 73 pipes.

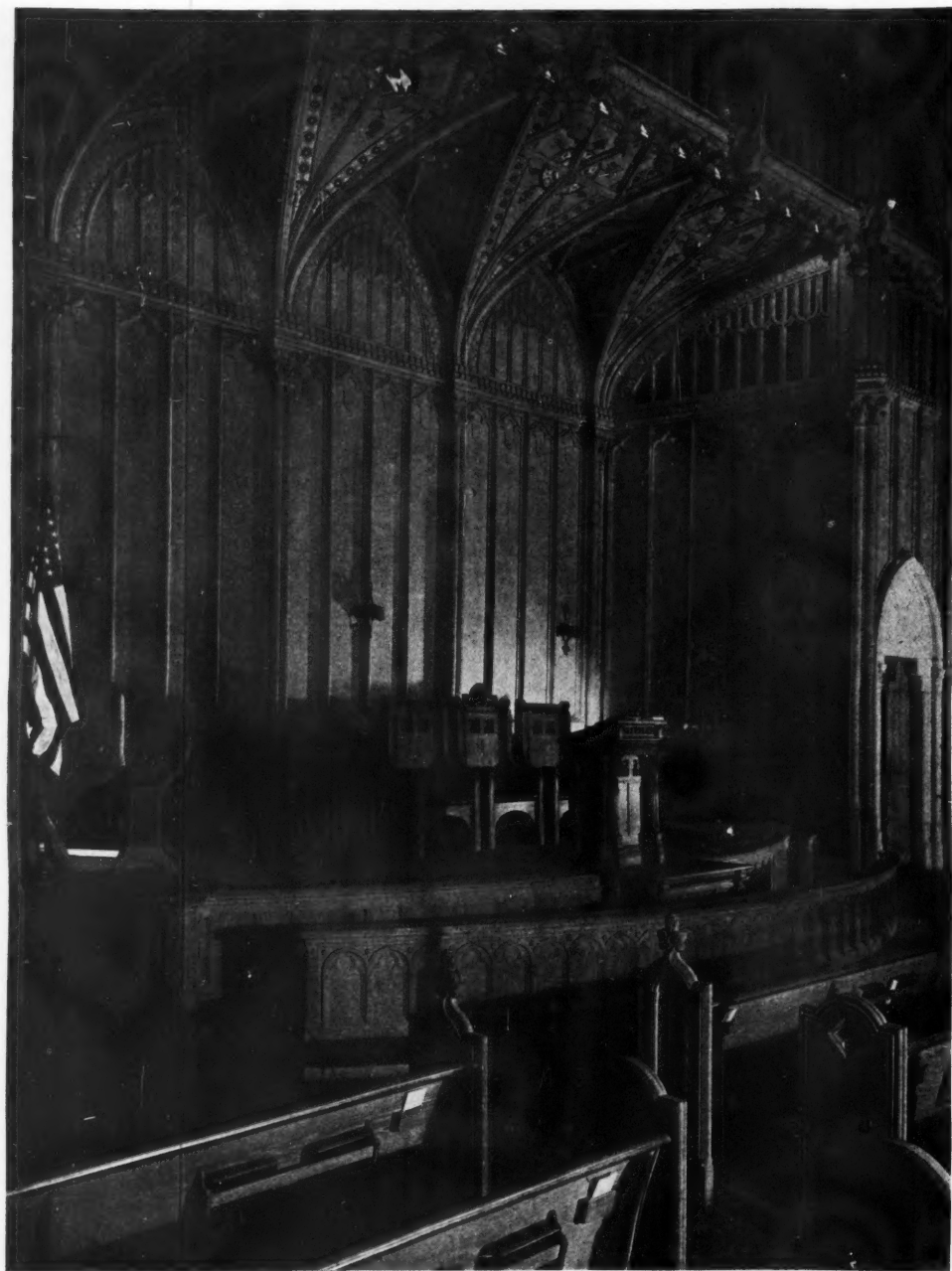
CHOIR ORGAN (5-inch wind).
27. Dulciana, 16 ft., 101 pipes.
28. Dulciana, 8 ft., 73 notes.
29. Dulciana, 4 ft., 73 notes.
30. Dulciana, 2 1/2 ft., 61 notes.
31. Dulciana, 2 ft., 61 notes.
32. Dulciana, 1 3/5 ft., 61 notes.
33. Tibia Plena, 8 ft., 73 pipes.
34. Concert Flute, 8 ft., 73 pipes.
35. Gamba, 8 ft., 73 pipes.
36. Dulciana Celeste (flat), 8 ft., 73 pipes.
37. Wald Flöte, 4 ft., 73 pipes.
38. Clarinet, 8 ft., 73 pipes.

ANTIPHONAL ORGAN (5-inch wind).
(Great Manual) (Separate Swell-box)
39. English Diapason, 8 ft., 73 pipes.
40. Flute Celeste, 2 rank (Wald Flöte), 8 ft., 134 pipes.
41. English Horn, 8 ft., 73 pipes.
ANTIPHONAL ORGAN (Choir Manual).
(Separate Swell-box)
42. Gedeckt, 16 ft., 97 pipes.
43. Gedeckt, 8 ft., 73 notes.
44. Gedeckt, 4 ft., 73 notes.
45. Gedeckt, 2 1/2 ft., 61 notes.
46. Gedeckt, 2 ft., 61 notes.
47. Salicional, 8 ft., 73 pipes.
48. Vox Humana, 8 ft., 73 pipes.

PEDAL ORGAN.
49. Open Diapason (10-inch wind, free), 16 ft., 44 pipes.
50. Open Diapason, 8 ft., 32 notes.
51. Bourdon (6-inch wind), 16 ft., 44 notes.
52. Bourdon, 8 ft., 32 notes.
53. Tuba (Extended from Great.) (10-inch wind), 16 ft., 32 notes.
54. Salicional (from Swell), 16 ft., 32 notes.
55. Salicional, 8 ft., 32 notes.
56. Double Trumpet (from Swell), 16 ft., 32 notes.
57. Double Trumpet, 8 ft., 32 notes.
58. Double Trumpet, 4 ft., 32 notes.
59. Open Diapason (from Great), 16 ft., 32 notes.
60. Dulciana (from Choir), 16 ft., 32 notes.
61. Gedeckt (from Antiphonal), 16 ft., 32 notes.
62. Gedeckt (from Antiphonal), 8 ft., 32 notes.

Watch Token of Church's Affection.

Walter Lindsay, who recently resigned as organist of the Oak Lane Presbyterian Church, Philadelphia, to accept a position at the First Presbyterian of Olney, in the same city, has been presented by the trustees of the Oak Lane church with a fine gold watch, with an appropriate inscription engraved on the case. The watch was accompanied by a letter which Mr. Lindsay says he values really more than the watch itself.



The Skinner Organ in the Chicago Temple

SKINNER ORGAN CO.,
Boston, Mass.

May 25, 1926.

Gentlemen: The present sincere tribute most naturally takes the form of a report on the Skinner organ in the great Chicago (1st M. E. Church) Temple in the heart of Chicago.

After two years of hard and constant use in Church Services and public organ Recitals, its original charms of tone qualities and mechanical endurance are as manifest and admired today as when it was installed in 1924.

Unsolicited admiring tributes paid to this great organ by members of various audiences and visitors from time to time, amply justify the above statements.

It is putting the case mildly when the writer testifies to his own great personal satisfaction with all of the wonderful qualities of this great instrument.

With all good wishes,

Sincerely,

ARTHUR DUNHAM

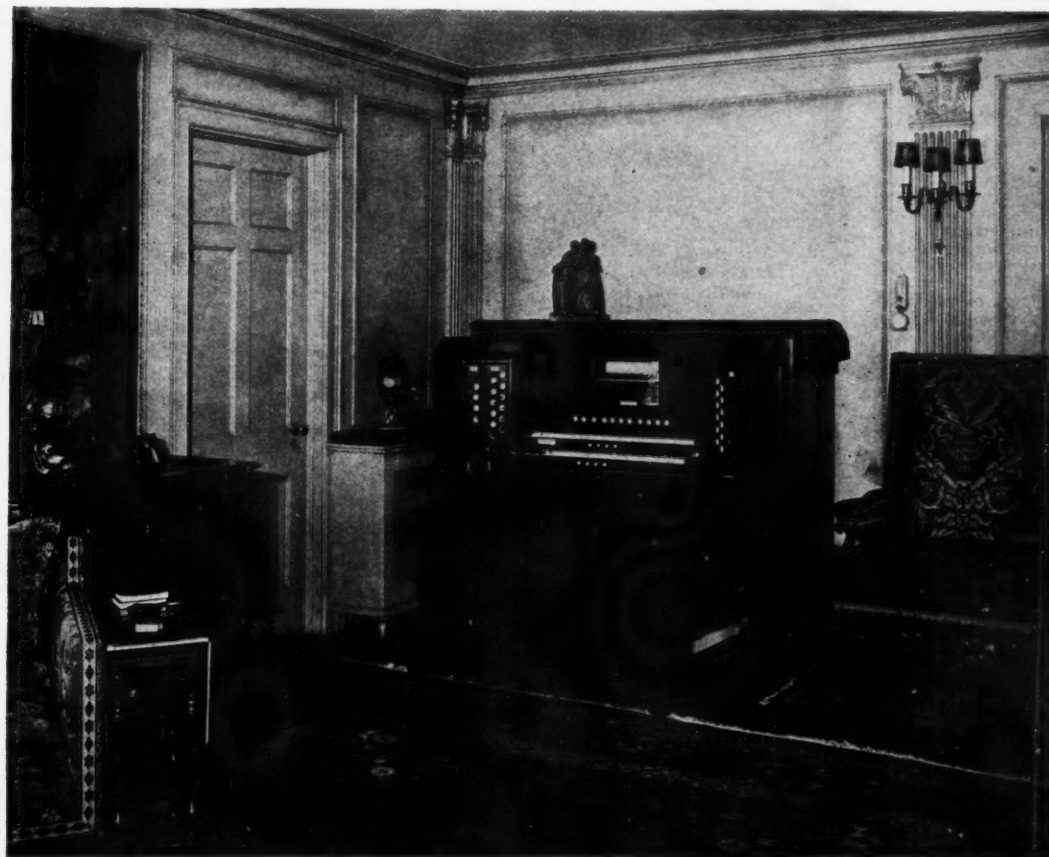
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677 Fifth Avenue at 53rd
NEW YORK CITY

Organ Architects and Builders—Churches, Auditoriums, Theatres, Residences

Works at Dorchester and Westfield, Mass.





The Skinner Residence Organ

in the Home of
MR. HERBERT LUBIN

"The Organ has proven a source of great enjoyment to us and to our many friends, and has been indeed a very valuable addition to our home. I might add that prior to our ordering the SKINNER Organ, that I carefully investigated other organs suitable to a home and it was only after very careful deliberation that we finally decided that the SKINNER Organ was the best, and we certainly have not been disappointed in our choice.

"I am sure that the only recommendation that your organ requires is for one to hear it.

"Very Sincerely Yours,
"HERBERT LUBIN"

SKINNER ORGAN COMPANY
677 Fifth Avenue NEW YORK CITY

*Organ Architects and Builders—Churches—Auditoriums—Theatres
Residences—Works at Westfield and Dorchester, Mass.*

PHILADELPHIA CHURCH CONTRACT FOR AUSTIN

FOUR-MANUAL OF 69 STOPS

Second Presbyterian Places Order—
Four-Manual by Hartford Builder
for First Methodist at
Warren, Pa.

Two important contracts closed within the last thirty days by the Austin Organ Company include one for a four-manual of sixty-nine stops for the Second Presbyterian Church of Philadelphia and another for a four-manual of fifty stops for the First Methodist Church of Warren, Pa. Other Austin contracts for the month are for three-manual instruments for the First Baptist Church of Plainfield, N. J., the Church of the New Jerusalem in Brooklyn and the First Methodist of Lorain, Ohio.

The specification for the Second Presbyterian Church of Philadelphia is as follows:

GREAT ORGAN.

Double Open Diapason, 16 ft., 61 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 pipes.
*Grossflöte, 8 ft., 61 pipes.
*Gemshorn, 8 ft., 61 pipes.
*Harmonic Flute, 4 ft., 61 pipes.
*Octave, 4 ft., 61 pipes.
*Twelfth, 2 2/3 ft., 61 pipes.
*Fifteenth, 2 ft., 61 pipes.
*Trumpet, 8 ft., 61 pipes.

*Enclosed in Choir expression box.

ECHO ORGAN.

(Division on Great Manual)
Lieblich Gedeckt, 8 ft., 61 notes.
Viole Aetheria, 8 ft., 61 notes.
Vox Angelica, 8 ft., 49 notes.
Vox Humana, 8 ft., 61 notes.
Chimes, 20 notes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Horn Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 pipes.

Violina, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Twenty-second, 1 ft., 61 pipes.
Dolce Cornet (Drawing the above four ranks), 61 notes.

Contra Fagotto, 16 ft., 85 pipes.
Oboe (From Fagotto), 8 ft., 61 notes.
Clarion (From Fagotto), 4 ft., 61 notes.
Cornopean, 8 ft., 73 pipes.
Vox Humana (Separate chest, box and tremolo), 8 ft., 73 pipes.

CHOIR ORGAN.

Double Dulciana, 16 ft., 109 pipes.
Dulciana (Extended), 8 ft., 61 notes.
Dolce (Extended), 4 ft., 61 notes.
Dulcet (Extended), 2 ft., 61 notes.
Dulcinet (Extended), 1 ft., 61 notes.
Open Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.

SOLO ORGAN (Ten-inch Wind).

Stentorphone, 8 ft., 73 pipes.
Flauto Major, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Tuba Harmonic, 8 ft., 73 pipes.

ECHO ORGAN.

To operate from Solo and Great manuals by duplex action. The couplers of both Solo and Great organs will affect the Echo in a like manner.

Lieblich Gedeckt, 8 ft., 61 pipes.
Viole Aetheria, 8 ft., 61 pipes.
Vox Angelica, 8 ft., 49 pipes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 20 tubular bells.

PEDAL ORGAN.

Double Open Diapason (Extended), 32 ft., 12 pipes, 20 notes.
Open Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gedeckt (From Swell), 16 ft., 32 notes.
Dulciana (From Choir), 16 ft., 32 notes.
Octave (Extended Diapason), 8 ft., 12 pipes, 20 notes.
Cello (Extended Violone), 8 ft., 12 pipes, 20 notes.
Dolce (From Choir), 8 ft., 32 notes.
Flute (Extended Bourdon), 8 ft., 12 pipes, 20 notes.
Fagotto (From Swell), 16 ft., 32 notes.
Tuba Profunda (Extended Tuba), 16 ft., 12 pipes, 20 notes.

Following is the scheme of stops of the organ for the First Methodist

Church of Warren, Pa.:

GREAT ORGAN.

Bourdon (From Pedal), 16 ft., 17 pipes, 61 notes.
Open Diapason (scale 38, heavy metal, leathered), 8 ft., 73 pipes.
*Second Diapason (scale 42), 8 ft., 73 pipes.
*Gross Flöte, 8 ft., 73 pipes.
*Melodia, 8 ft., 73 pipes.
*Erzähler Celeste, 2 ranks, 8 ft., 143 pipes.
*Flute Harmonic, 4 ft., 61 pipes.
*Octave, 4 ft., 61 pipes.
*French Horn (Ten-inch Wind), 8 ft., 73 pipes.
*Tuba (Ten-inch Wind), 8 ft., 73 pipes.
*Harp (Subject to sub and super couplers), 61 bars.
Chimes (from Echo).
Tremulant (low pressure).
Tremulant (high pressure).

*In separate expression box.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason (scale 40), 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional (smooth type), 8 ft., 73 pipes.
String Celeste, 2 ranks, 8 ft., 134 pipes.
Rohr Flöte, 4 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Fagotto, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Octave, 4 ft., 61 pipes.
Clarinet, 4 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Chimney Flute, 4 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.

ECHO ORGAN.

Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Gedeckt (from Swell), 16 ft., 32 notes.
Gedeckt (from Pedal Bourdon), 8 ft., 32 notes.
Dolce Flute (from Swell Bourdon), 8 ft., 32 notes.
Major Flute (from Pedal Open Diapason), 8 ft., 32 notes.
Trombone, 16 ft., 44 pipes.
Tromba (from Pedal Trombone), 8 ft., 32 notes.
Fagotto (from Swell), 16 ft., 32 notes.
Fagotto (from Swell), 8 ft., 32 notes.
Resultant, 32 ft., 32 notes.

DETROIT CHURCH DEDICATED

Skinner Four-Manual in Costly Edifice Played by Dr. Zuidema.

The new million-dollar Jefferson Avenue Presbyterian Church, Detroit, was formally dedicated on Sunday, May 2, with appropriate services both morning and afternoon. The organ, a memorial to the late Horace E. Dodge, and presented to the church by his children, Delphine Dodge Cromwell and Horace E. Dodge, Jr., is a large four-manual Skinner of the latest appointments. For the dedication service the choir, under the direction of Dr. Alle D. Zuidema, sang the poem read by the pastor, Dr. S. H. Forrer, at the dedication of the ground on Nov. 26, 1922, set to music by Dr. Zuidema, and the dedication anthem "I Have Surely Builded Thee an House," by T. Tallis Trimmell. The organ numbers were the Handel Largo (by request), a Festival Fantasia by Tschirch, and the chorale improvisation on "Nun Danket Alle Gott" by Karg-Elert.

The memorial organ is used for vesper recitals by Dr. Zuidema each Sunday afternoon. On April 11 the organ numbers were: Serenade, Widor; Slow Movement (from a Concerto), Raff; Prelude to "The Deluge," Saint-Saens; "Moonlight," Kinder; Pastorale, Lynes; Allegro, Guilman. On April 25 the organ numbers were: "Lead, Kindly Light," West; Prelude to "Lohengrin," Wagner; "Walther's Prize Song," Wagner; "Dreams" ("Tristan"), Wagner; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; March in E flat, Silas.

Willard Groom as Critic.

In addition to his exacting duties as organist and choirmaster of Christ Church at LaCrosse, Wis., Willard L. Groom is music critic of the LaCrosse Tribune and Leader-Press and writes informally and entertainingly in the issues of that progressive paper. Mr. Groom is very happy and very successful in his work at LaCrosse since leaving Chicago, where he was one of the first-rank organists of the city.

SOUTHERN CALIFORNIA SUMMER ORGAN MASTER CLASS SPRECKELS OUT DOOR ORGAN

BALBOA PARK, SAN DIEGO, CALIFORNIA

Three Weeks During August 1926

Under the Direction of

ALBERT RIEMENSCHNEIDER

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FINAL ANNOUNCEMENT—Enrollment of total number almost completed. A very few more earnest students can be accommodated

Baldwin Wallace Conservatory Announces

The Second

Summer Organ Master Class

Under the direction of

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Five Weeks—June 28 to July 30, 1926

Class Sessions and Private Lessons

WORKS TO BE CONSIDERED IN THE CLASS SESSIONS AS FOLLOWS:—

Ch. M. Widor—Ten Organ Symphonies (unanimously requested by last summer's class) Cesar Franck—The Organ Works
Ch. M. Widor—Bach's Memento (six new works by the master) J. S. Bach—Master Preludes and Fugues (Schirmer Ed. Vol. IV)

For further information apply to Emily L. Stretch, Secy., Berea, Ohio

AEOLIAN PIPE ORGAN NOTES

A Monthly Publication for Organists, with Special Reference to Residence Organs—RICHARD LEONARD, Editor

THE AEOLIAN COMPANY, PIPE ORGAN DEPARTMENT, FRANK TAFT, General Manager AEOLIAN HALL, NEW YORK

NOTED ORGANISTS MAKE AEOLIAN ORGAN RECORDS

LONG LIST REPRESENTED

Playing of American and European Artists is Faithfully Preserved and Reproduced by the Duo-Art

The artists who are recording their playing for the Duo-Art (Reproducing) Aeolian Pipe Organ represent the supreme organists of our time. Many of the recognized masters of America and Europe are included. Through the Duo-Art, their actual performances of the great masterpieces of organ music are preserved and reproduced with absolute fidelity. A partial list of these artists follows:

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Chevalier of Legion of Honor—
Director of the Gregorian Institute of Paris
- ENRICO BOSSI
Como, Italy
Composer and Organist
- PALMER CHRISTIAN
Ann Arbor
Head of Dept. of Music
University of Michigan
- CHARLES M. COURBOIN
Scranton, Penn.
Formerly of Antwerp Cathedral
Chevalier of Order of the Crown of Belgium
- ERIC DELAMARTER
Chicago
Assistant Conductor Chicago Symphony Orchestra, and Organist Fourth Presbyterian Church
- GASTON M. DETHIER
New York
Organ Director of Institute of Musical Art
- CLARENCE DICKINSON
Composer—Union Theological Seminary Brick Church, and Temple Beth-El, New York
- MARCEL DUPRÉ
Paris
Chevalier of the Legion of Honor, Formerly of Notre Dame
- WALTER C. GALE
New York
Broadway Tabernacle, Former Warden American Guild of Organists, Private Organist to the late Andrew Carnegie, Director of Music, Spence School
- ARCHER GIBSON
New York
Private Organist to Chas. M. Schwab, John D. Rockefeller, John D. Rockefeller, Jr., Mrs. Henry White and Mrs. H. McK. Twombly
- HAROLD GLEASON
Rochester, N. Y.
Director of Organ, Eastman School of Music, Private Organist to George Eastman
- CHANDLER GOLDTHWAITE
New York
Former Municipal Organist of St. Paul, Minn.
- WALLACE GOODRICH
Boston
Dean of Faculty, New England Conservatory of Music
- EDWIN GRASSE
New York
- CHARLES HEINROTH
Pittsburgh
Musical Director Carnegie Institute, and President of Art Society
- DR. ALFRED HOLLINS
Edinburgh
Composer and Organist
- HENRY JEPSON
New Haven, Conn.
Organist of Yale University
- DION W. KENNEDY
New York
The Aeolian Company

E. S. VOTEY, BUILDER OF THE FIRST AEOLIAN PIPE ORGAN



- RALPH KINDER
Philadelphia
Holy Trinity Church—Composer
- EDWIN ARTHUR KRAFT
Cleveland, Ohio
Trinity Cathedral
- EDWIN H. LEMARE
Chattanooga, Tenn.
Municipal Organist, Formerly of St. Margaret's, London, England—Composer
- ROLLO F. MAITLAND
Philadelphia
Stanley Theatre, and New Jerusalem Church
- GORDON BALCH NEVIN
Johnstown, Pa.
Composer and Organist
- WILLIAM H. PRICE
New York
The Aeolian Company
- ALEXANDER RUSSELL
New York
Composer—Director of Music, Princeton University
- CHARLES A. SHELDON, Jr.
Atlanta
Municipal Organist—First Presbyterian Church
- HARRY ROWE SHELLEY
New York
Dr. S. Parkes Cadman's Church, Brooklyn, Composer—Formerly Organist of Plymouth Church, Brooklyn and 5th Avenue Baptist Church, New York
- CHARLES A. STEBBINS
New York
The Aeolian Company
- W. F. STEELE
Melbourne, Australia
The Aeolian Company
- FIRMIN SWINNEN
Wilmington, Del.
Private Organist to Pierre S. du Pont
- UDA WALDROP
San Francisco
Composer—Municipal Organist
- POWELL WEAVER
Kansas City, Mo.
Composer—Organist of Grand Avenue Temple
- PIETRO YON
New York
Composer—Organist, St. Francis Xavier's Church and Honorary Organist of the Vatican, Rome

FIRST AEOLIAN ORGAN BUILT 33 YEARS AGO

WAS THE WORK OF E. S. VOTEY

Instrument Built at Request of O. H. P. Belmont, Who Wanted a Self-Playing Pipe Organ

The first Aeolian Pipe Organ to be installed in the home of a client dates back to the year 1893, over thirty years ago. Oliver H. P. Belmont, one of the most widely known capitalists of that day, ordered the pioneer instrument for his residence. Besides the interest of its romantic story, much of the history of American organ and piano manufacture centers about this organ.

Mr. Belmont was owner of an "Aeolian," a reed organ which was made by The Aeolian Company and which was played by means of perforated music rolls. When Mr. Belmont planned to build "Belcourt," his mansion at Newport, he decided that an Aeolian Organ should have a place there. He felt, however, that nothing less than a Pipe Organ would be fitting in such a home.

Mr. Belmont consulted with The Aeolian Company and requested that they build him a Pipe Organ that could be played by music rolls, in the same manner that his "Aeolian" was operated.

This was something of a problem, for although The Aeolian Company had developed and owned most of the important devices that made self-playing instruments possible, they had applied them only to reed organs and had never entered the Pipe Organ field.

Mr. H. B. Tremaine, now President of The Aeolian Company, was at that time General Manager. He was infused with enthusiasm for his unique instruments and was eager to make any possible advances in their development. He set the problem before Mr. E. S. Votey, one of the owners of the Farrand & Votey Organ Company of Detroit.

Mr. Votey was an organ builder of distinction. His company had succeeded to the business of Hilbourne L. and Frank Roosevelt, and was making Pipe Organs of the highest quality.

Using the Aeolian patented player action, Mr. Votey built in his Detroit factory the self-playing Pipe Organ that Mr. Belmont had requested. It was a two-manual instrument of the residence type, with twenty-four manual stops and five pedal stops. The action was electric. The rolls that played it operated fifty-eight notes. The instrument could also be played in the conventional way by hand.

Although this instrument was necessarily an experiment in an entirely new problem in organ building, it was nevertheless a complete success from the very beginning, and remained in service for many years.

The building of the Belmont Organ was to have important and far-reaching results. First, it marked Mr. Votey's initial work with player instruments and music rolls, a field in which he was later to become the dominating figure through his invention of the "Pianola," an application of the music roll idea to the piano.

Second, this association of Mr. Votey with The Aeolian Company led inevitably to a consolidation of the two businesses. In 1899 the Votey Organ Company became a part of The Aeolian Company, with Mr. Votey as Vice-President, an office which he still fills. Thus the largest organ builders of that time—the successors of the illustrious Roosevelts—and the foremost makers of self-playing instruments were merged into one concern.

VISITORS AT AEOLIAN HALL

Josef Hofmann and Edward W. Bok Hear Duo-Art Organ Record

Josef Hofmann, the great pianist, and Edward W. Bok, the Philadelphia publisher and philanthropist, were recent visitors to The Aeolian Pipe Organ Department. They came to listen to a Duo-Art Organ Record that is being made of a hymn, "God's Hand," upon which they collaborated. The words were written by Mr. Bok, and the music, an old Dutch folk-song, was arranged by Mr. Hofmann.

The work is an impressive and beautiful melody of religious quality and fervor. Mr. Hofmann has provided for it a new and appropriate harmonic accompaniment that is full, rich, varied and splendidly effective. Mr. Bok's words fit admirably the spirit of the music. The record has been made under the supervision of the two authors.

Mr. Bok has a large Aeolian Pipe Organ in his home at Mountain Lake, Florida. He was particularly interested therefore in the Duo-Art Organ Record of his song.

AEOLIAN ORGAN FOR FILM STAR

Harold Lloyd to Have Large Instrument in New Home

Harold Lloyd, the famous movie star, has purchased an Aeolian Pipe Organ for his home in California. The instrument will be installed in the residence that Lloyd is building at Beverly Hills, the suburb of Los Angeles where some of the finest homes in Southern California are located.

Specifications call for a large instrument with all of the finest features of Aeolian Residence Organ construction, including the Duo-Art. It will occupy a place in the beautiful music room that the Lloyds are planning for their new home.

The contract was awarded through Mr. A. F. Reilly, Manager of the Los Angeles office of the Aeolian Company of California.

[ADVT.]

BUFFALO IN READINESS FOR GUILD CONVENTION

FINE PROGRAM FOR GUESTS

In Addition to Recitals and Papers There Will Be a Well-Filled Program of Entertainment—Niagara Falls Trip.

Buffalo has everything in readiness for the convention of the American Guild of Organists and when the first session is called to order by Warden Sealy on June 1 it is expected that members will be present from every chapter in the country. Not only is the array of recitalists such as to offer a splendid feast for the lover of organ music, but the entertainment features are many. With Niagara Falls close at hand it is planned to spend a day there and a visit will be made to the large factory of the Rudolph Wurlitzer Manufacturing Company at North Tonawanda, also a suburb of Buffalo. A banquet is another feature of entertainment arranged by the Buffalo chapter for its guests. Headquarters will be at the Statler Hotel, in the heart of Buffalo.

The convention proper will be preceded by an informal reception at the Statler Hotel Monday evening, May 31. At 9 o'clock there will be what is described as a "joy-ride" around Buffalo. The next morning the well-filled program of recitals and discussions will be opened.

Following is the program in detail:

TUESDAY, JUNE 1.

10 a. m.—Meeting at Statler Hotel. Address of welcome. Registration. Informal discussions until 11 o'clock.

11:30 a. m.—Organ recital at the Larkin plant on the new Möller organ, by Warren D. Allen of California and Harold Gleason of the Eastman School of Music, Rochester.

1 p. m.—Luncheon at the Larkin plant. The convention will be guests of the Buffalo chapter at this luncheon.

3:30 p. m.—Meeting at Statler Hotel. Paper by the warden, Frank L. Sealy, on "The Anthem." This paper will be illustrated with the anthems of various periods, which will be sung by the choir of the First Presbyterian Church of East Aurora, N. Y., Ray Gardner, organist; DeWitt C. Garretson, choirmaster.

8 p. m.—Service at St. Paul's Cathedral, Shelton Square. The choir of the LaFayette Avenue Presbyterian Church, William J. Gomph, organist and choirmaster, will combine with the cathedral choir. DeWitt C. Garretson, organist and choirmaster. The address at this service will be made by the Rev. Charles A. Jessup, D.D., rector of St. Paul's and chaplain-elect of the Buffalo chapter.

WEDNESDAY, JUNE 2.

10 a. m.—Meeting at Central Park Methodist Church. Paper by Walter Henry Hall of New York City.

11 a. m.—Recital on the new four-manual Skinner organ by Harold Fix of Buffalo and Lester Groom of Chicago.

1 p. m.—Luncheon at the Wurlitzer organ factory. The Guild will be the guests of the Rudolph Wurlitzer Company at this luncheon. After luncheon a trip through the plant will be made and the various processes of organ building from start to finish will be studied.

2 p. m.—The Guild will go from the Wurlitzer factory to Niagara Falls, where the visitors will have an opportunity to see this great natural wonder. From there they will go on to Brock's Monument, at the mouth of the Niagara river, where a splendid view of Lake Ontario may be had. Returning to Niagara Falls, the Guild will be greeted with "open house" by Mary Chappell Fisher, at her beautiful home, "Hillcrest," overlooking the Niagara river.

8 p. m.—Recital by Lynnwood Farnam on the new Estey organ at the Buffalo Consistory. The consistory is one of the show places of Buffalo.

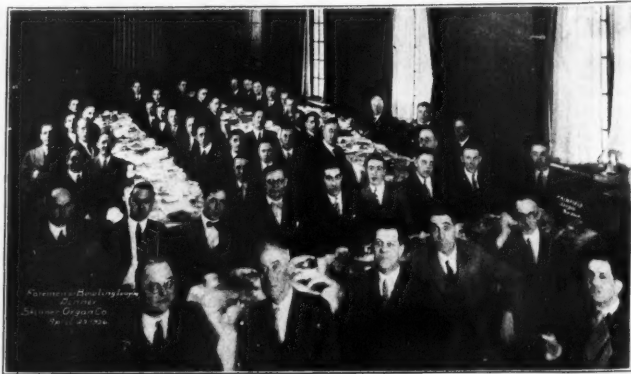
THURSDAY, JUNE 3.

10:30 a. m.—Special Sabbath morning service at Temple Beth Zion has been prepared by the organist and choirmaster of the Temple, William J. Gomph. James H. Rogers' beautiful Temple Service will be sung, and Rabbi Fink will address the convention upon the subject of temple music. The regular choir will sing the service.

4 p. m.—Recital at the Buffalo Consistory, Kate Elizabeth Fox of Watertown, N. Y., and Virginia Carrington Thomas of the University of Florida.

8 p. m.—Banquet at the Statler Hotel. The principal speaker will be Dr. Howard Hanson, director of music of the Eastman School of Music, Rochester.

SKINNER BOWLING TEAMS GATHERED AT DINNER.



SKINNER FORCES AT DINNER. HER NAME ON THE CONSOLE

Party of Seventy Hears First Concert of Company's Band.

A party of seventy, including the eight bowling teams of the Skinner Organ Company employees, foremen and department heads, and Mr. Skinner himself, sat down to a dinner on Thursday night, April 29, in the Boston studio of the Skinner Organ Company, and in lieu of dinner conversation were entertained by the company band while dining. The band, recently organized by employees of the Skinner Company, gave its first concert, and according to reports, served a good purpose in aiding digestion.

After dinner the whole crowd attended a musical comedy, "Merry Merry," at the Plymouth Theater, where a large block of seats were reserved in the center of the house. The principal comedian of the show in one of his ventriloquist acts took occasion to make a joke at the expense of Mr. Skinner, who sat in the front row, to the great amusement of the entire crowd.

NOVEL CELESTE IS DESIGNED

Higher Pressure Takes the Place of Second Rank of Pipes.

The new Rivoli Theater at Hempstead, L. I., has a three-manual Midmer-Losh organ with seven octaves on the great and a full development of harmonic synthesis and other features. One novelty never before employed is a two-pressure celeste by which the stop serves in a normal function as a viola through its entire range and in its higher pressure forms the beating rank of the viol celeste, about double its strength when employed as a viola. As developed by the Midmer-Losh Company this produces an interesting and effective celeste ranging from a slight beat in the bass notes to a more rapid beat in the upper notes which is said to parallel the results in a large combination of strings in the orchestra, where the notes of the bass viol and cellos have a very slight disparity of pitch, while the top notes of the violins are quite wide in tuning. At any rate it is reported to be a highly successful and practical device of great utility where space and funds are limited. The practice of applying two pressures to bass notes to secure a difference in volume has been fairly common for several years, but it is believed this is the first application of the principle to obtain a difference in tonal qualities.

The organist of the theater, Mrs. Marie Lewis, is a thoroughly trained musician. Her father, A. D. Scammell, is also an organist of this chain of theaters and is widely known in the profession. This is the fourth Midmer-Losh organ installed in the Calderone theaters, of which the Rivoli is one.

The chorus choir of the Central Christian Church of Peoria, Ill., went to Bloomington May 9 to be the guests of the choir of the First Presbyterian Church of that city. Under the direction of Edward N. Miller, organist of the Peoria church, the visitors gave a sacred concert in the evening. Elmer E. Rice was the official Bloomington host.

Inscription on Organ in New Church Honors Mrs. Elmer Beardsley.

The organ constructed by the Hall Organ Company for the beautiful new edifice of the United Congregational Church of Bridgeport, Conn., was played for the first time May 16 at the first service held in the new edifice. Mrs. Elmer Beardsley, for many years organist of the South Church, was at the console. An audience of 1,200 people attended the service and heard the organ, which embodies the old instrument that stood in the South Church, supplanted by the new edifice.

An interesting fact is that the console will have inscribed the name of Mrs. Beardsley, in honor of her long and faithful service, which began in her girlhood. The South Church is one of the churches merged to form the United Congregational.

Palmer Christian's Season.

Palmer Christian has been engaged to play a return recital at Princeton University in June, thus bringing to a close a season of unusual activities for this outstanding American virtuoso. Mr. Christian's season has included recitals at Youngstown, Atlanta, Springfield, Ill., Winona, West Palm Beach, Gainesville, Fla., Miami, St. Petersburg, Lynchburg, Va., Elmira, N. Y., Jamestown, N. Y., Princeton University, Detroit, Springfield, Ohio, three appearances in New York in less than five days, and Wheeling, W. Va., in addition to his regular series at the University School of Music, Ann Arbor, Mich. He also appeared with the Cincinnati Orchestra, playing DeLamarter's E major Concerto, upon which occasion the Cincinnati Post reported: "Mr. Christian is an artist of splendid attainments, exhibiting excellent technique, *** and is one of the very fine American organists whom it would be entirely interesting to hear in recital." Carl B. Andrews, writing in the Cincinnati Enquirer concerning the same event, reported: "Mr. Christian's performance aroused the audience to a high pitch of enthusiasm. Incidentally it takes an organist of Mr. Christian's stamp to bring out the innate tonal beauties of the Music Hall organ." Mr. Christian is becoming more and more popular as a solo performer with orchestras. A number of orchestras are negotiating for Christian appearances next season.

Philadelphia Women Form Club.

The Philadelphia Club of Woman Organists is the name of an organization formed in Philadelphia with Viola F. Klaiss as the president. The first meeting was held April 11 in the Elks' Club, and already the membership numbers twenty-five. Meetings will be held the first Sunday in every month, and after the formal business routine there will be a question-box on motion picture work. Miss Klaiss has been requested to address the meetings on fitting music to pictures. She is organist at the Logan Theater, Philadelphia. The officers of the new club, in addition to Miss Klaiss, include Mary Slack, secretary and treasurer; Janet Hollenback, hostess; Julia Hunn, sergeant-at-arms, and Minerva Crabtree and Helen Shaplin, members of the executive board.

FINE RECITALS LISTED FOR COAST CONVENTION

SOCIAL EVENTS A FEATURE

Meeting Opening June 21 in Pasadena Holds Great Promise—Farnam, Courboin, Baldwin and Mrs. Thomas to Play.

The second convention of the organists of the Pacific coast, which is to be held in the beautiful city of Pasadena, Cal., beginning Monday, June 21, will have a program of the highest interest for the delegates and visitors. In addition to recitals by Lynnwood Farnam, E. Harold Geer and Samuel A. Baldwin, as announced last month, Charles M. Courboin has consented to give a recital in Bovard Auditorium, Los Angeles, on Tuesday evening.

Mr. Baldwin will play on Thursday, instead of Tuesday, when he has a recital at Stanford University, and the committee has extended an invitation to Mrs. Virginia Carrington Thomas to give the opening recital on Tuesday afternoon. Mrs. Thomas has accepted, if it is possible for her to be in Pasadena on that day, which at the time of writing is not certain.

At Mr. Farnam's recital a small orchestra will play parts of Handel's Fifth Concerto and the combined choirs of the First Methodist Church, Arnold Dann, director, and All Saints' Episcopal Church, P. Shaul Hallett, director, will sing Dr. H. J. Stewart's Clemson gold medal anthem, "I Beheld, and Lo," the composer conducting, and another work.

The morning sessions will be devoted to papers and lectures by Dr. Stewart on "Organ Recitals," Professor E. C. Watson on "The Nature of Sound," and P. Shaul Hallett, F. A. G. O., on "Modern Chorale Preludes." On Thursday morning a theater organ demonstration will be given by Roy L. Medcalf at one of the local theaters.

Tuesday afternoon will begin with a "problem and question" hour, conducted by Dr. Roland Diggle of Los Angeles. An extemporization contest will take place at intervals, four phases being considered: (1) On a given theme, in one of the smaller forms, (2) a modulating episode between two keys, (3) an introduction to a given anthem and (4) a free extemporization. A prize of the value of \$25 has been offered for the winning contestant by Barker Brothers of Los Angeles.

Social events will include a reception on Monday evening, an automobile tour of the city and vicinity arranged by the Pasadena Chamber of Commerce and a banquet on Thursday. There will be several smaller social items which will be in charge of a ladies' committee headed by Mrs. W. J. Carr, president of the Fine Arts Club, and these ladies will also attend to the comfort of the visitors throughout the convention.

For Friday a convention picnic is being arranged, going either by scenic railway to Mount Lowe or by car and boat to Catalina Island.

Clarence V. Mader, A. A. G. O., 27½ South Craig avenue, Pasadena, Cal., is prepared to make reservations at the Hotel Green, where accommodations are excellent and charges reasonable, and in answer to inquiries it is stated that all organists are invited—members of the A. G. O., members of the N. A. O. and "unattached." All recitals are open to the public.

St. Paul's Organ, London, in Use.

"Because of the alterations in St. Paul's Cathedral the organ had to be temporarily moved," reports a London correspondent of the Musical Courier. "After being out of use for many months it was at last promised in time for Easter. The original instrument was built by Bernard Schmidt and first used in 1695. Wren made one of his few errors of judgment over this organ. Fearful, perhaps, of the balance of his architectural design, he allowed it so little space that for years many of the pipes lay out of use in the vestry. Since then it has several times been enlarged and divided, but much of Schmidt's work remains incorporated in it."

WESTERN UNION TELEGRAM

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ROBERT P ELLIOTT

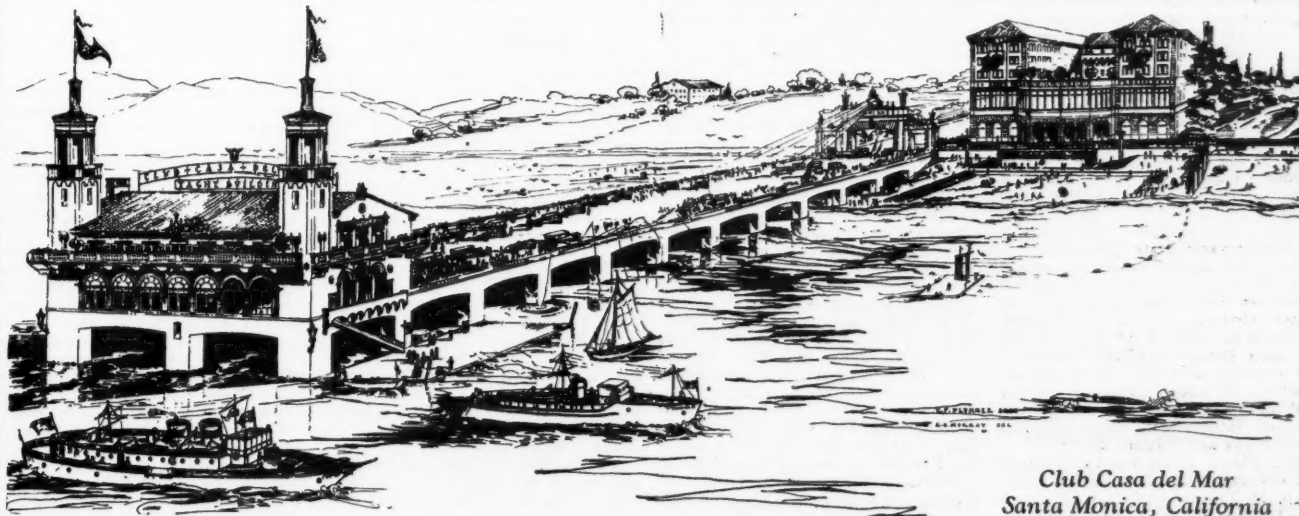
CAREWELTE HIGNON CORPN 665 5 AVENUE NEW YORK NY

CLUB CASA DELMAR OFFICIALLY OPENED WITH THREE GLORIOUS NIGHTS AND TODAY I GAVE THE FIRST OF THE DAILY RECITALS ON THE WELTE ST JP. THE CLUBS LOUNGE AND DINING ROOM WERE FILLED TO CAPACITY. THIS AFTERNOON FOR THE EVENT AND EVERYONE PROCLAIMED THE ORGAN A PERFECT GEM IF IT IS THE KIND OF ORGAN YOU INTEND TO TURN OUT THEN THE HOUSE OF WELTE IS ASSURED OF AND JUSTLY ENTITLED TO ALL THE SUCCESS IN THE WORLD TO TRULY APPRECIATE THE TONE VALUE OF THIS INSTRUMENT YOU MUST HEAR IT PLAYED IN THE LOUNGE OF CLUB CASA DELMAR I DOUBT IF YOU FULLY REALIZE THE BEAUTY OR YOUR OWN WORK TO HAVE HEARD THE PRAISES SUNG WOULD HAVE BEEN A TREAT TO YOUR EARS AND I CAN ASSURE YOU THAT THE HARTERS THE BOARD OF GOVERNORS AND EVERYONE OF OUR MEMBERS AS WELL AS MYSELF ARE HILARIOUSLY HAPPY AND ONE HUNDRED PERCENT PLEASED WITH YOUR STRADIVARIUS MODEL OF ORGAN CREATION STOP CONGRATULATIONS/YOU AND G W AND YOUR ASSOCIATES LETTER FOLLOWS

JULIUS K JOHNSON 647A

This Orchestral Unit is one of the dozen Welte Organs sold by *Barker Bros., Los Angeles*, this year and it will be played for members and guests by Julius K. Johnson, Organist and Musical Director of this luxurious new Club

WELTE-MIGNON CORPORATION
665 FIFTH AVENUE, NEW YORK



*Club Casa del Mar
Santa Monica, California*

National Association of Organists Section

WILLARD IRVING NEVINS, EDITOR

NATIONAL ASSOCIATION OF ORGANISTS.

President—Henry S. Fry, St. Clement's Church, Philadelphia.

Chairman of the Executive Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York City.

Secretary—Willard I. Nevins, 459 East Twenty-second street, Brooklyn, N. Y.

Treasurer—Walter Peck Stanley, 157 West Fifty-seventh street, New York City.

Headquarters—Concert Bureau, John Wanamaker, New York City.

Many reports indicate that our N. A. O. members had an active part in the celebration of music week. The festival in the New York Wanamaker Auditorium was one of the finest ever given in New York City.

May has been a month for state rally days. New Jersey and Pennsylvania carried out splendid programs. Missouri will hold its rally in June.

Wednesday, June 23, will be N. A. O. day at the Pacific coast convention, to be held at Pasadena, Cal. Lynnwood Farnam, our official representative, will play a recital that evening in the First Methodist Church. We trust that all of our western members will be present at that convention.

A special letter from Dr. Eversden tells of the healthful condition of the Missouri state council. St. Louis now has forty-three active and three contributing members; Kansas City has twenty-eight active and two contributing members and there are fourteen active members at St. Joseph. This is a wonderful record for just one season of activity and Dr. Eversden deserves great credit for his inspiring leadership. President Fry will visit Missouri in June.

Members who have not sent in their dues by June 1 will not be carried longer as members. After that time their subscription to The Diapason will be discontinued until their remittance is received at headquarters. Please give this matter your prompt attention and avoid the possibility of missing several issues of The Diapason, and at the same time relieve the work of our treasurer.

President Fry will leave about June 1 for the trip to our western councils. The itinerary calls for stops at Buffalo, St. Louis, Kansas City, Davenport, Northfield, Minn., and Chicago. Several recitals will be given on the trip.

June 1 is the last day for submitting organ compositions for the prizes to be awarded through the N. A. O. The winning composition will be heard at the Philadelphia convention. July 1 is the last date to submit papers in competition for the prizes donated by The Diapason for papers on the subjects of organ playing and organ construction. These prizes ought to bring out some worth-while papers on the above subjects. The papers must be practical ones and must contain constructive ideas. The contests are open to all. If you do not care to submit a paper, please pass along the news to someone who may be interested.

Pennsylvania State Convention.

The sixth annual convention of the Pennsylvania state council was held in Lancaster under the auspices of Lancaster chapter May 25, presenting Emerson L. Richards of the New Jersey state senate; Frederick Schlieder, the eminent authority on improvisation; C. S. Losh, an organ builder with advanced ideas, and two recitalists of international fame—Richard Keys Biggs and Edward Rechlin.

Mr. Biggs, a noteworthy artist of the keyboard fraternity, played a program at Trinity Lutheran Church which follows: Prelude and Fugue on B-A-C-H, Liszt; Andante from First

Sonata, Borowski; "Minuetto Antico e Musetta," Yon; Two Short Preludes, Bach; "Moonlight," Steele; "Marche Champetre," Boex; Chorale in B minor, Franck; Four French Carols, Traditional; Scherzo, Gigout.

Mr. Rechlin enjoys the enviable reputation of being one of the foremost exponents of the works of Bach and his contemporaries, and as such presented his program at Zion's Lutheran Church, as follows: Prelude and Fugue, A major, Walther; Chorale, W. F. Bach; Toccata, Buxtehude; Improvisation on a Given Theme; Chorale Harmonizations, "Out of the Depths I Call to Thee," "Once He Came in Blessing," "Praise God, Ye Christians One and All," Bach; Shorter Chorale Preludes, "Blessed Jesus, at Thy Word," "O Sacred Head," "Salvation Unto Us Has Come," Bach; Chorale Prelude, "How Brightly Shines the Morning Star," Bach; Fugue, D major, Bach.

At 10 o'clock in the Grand Theater an address of welcome was delivered by Frank C. Musser, mayor of Lancaster, with a response by Lyle Trenchard, manager of the Grand Theater. Official opening of the convention by Dr. William A. Wolf, the president, followed. An artistic demonstration of playing the "silent drama" was given by Frank S. Adams of the Rialto Theater, New York. With Richard M. Stockton, organist of the Grand Theater, at the console, the feature picture, "Three Faces East," was presented. Luncheon was at the Hotel Brunswick.

At the afternoon session in the First Presbyterian Church a demonstration of "Seven-Octave Features and the Development of Synthetic Tone" was given by C. S. Losh of the Midmer-Losh Company, Merrick, N. Y. "Modern Tendencies in Organ Construction" was Senator Richards' subject. A lecture on "Harmonic Values," by Frederick Schlieder, Mus. M., was followed by an improvisation on a given theme. At the banquet in the Hotel Brunswick the toastmaster was Emerson L. Richards.

The officers of the council are: President, William A. Wolf, Mus. D., Lancaster; vice-presidents, Dr. John McE. Ward, Philadelphia, and Walter A. Heaton, Mus. D., Reading; secretary, George B. Rodgers, Lancaster; treasurer, Charles E. Wisner, Lancaster.

Philadelphia Convention.

The local committee of Philadelphia and the executive committee are making good progress with the plans for the convention on Aug. 31 and Sept. 1, 2 and 3.

Charles Galloway, Firmin Swinnen, Rollo Maitland, George William Volkel and Miss Carolyn M. Cramp are among the recitalists and there will be papers by prominent persons in the educational world.

As before stated, there will be excursions to Longwood, Del., and Atlantic City. These will be added attractions which should serve to make this one of our most enjoyable conventions.

The Robert Morris Hotel, Seventeenth and Arch and the Parkway, will be our headquarters. Reservations should be made directly through the hotel. At the same time notify James C. Warhurst, room 403, 1520 Chestnut street, that you will be there. It is necessary to make your reservations early.

Missouri Chapter.

The Kansas City chapter is flourishing under the local direction of Hans C. Feil, chairman, and Mrs. Maddalena Akers, secretary. An enthusiastic gathering of several of the city's prominent organists was held recently at the home of Mr. Feil. State President Eversden was the chief guest. Dr. Eversden explained the objects of and advantages derived from the association, and a pleasant evening resulted in the formation of the Kansas City chapter with seventeen active and two

contributing members. Next month we hope to welcome our national president and report a substantial growth in membership.

St. Louis is making preparations for entertaining President Fry on June 7. Plans are not yet fully determined, but a Missouri welcome will be forthcoming. The local chapter of the A. G. O. has been asked to meet with us on this occasion and Mr. Fry has promised to play for us.

Hudson Chapter.

The Hudson chapter met at the Summit Avenue M. E. Church, Jersey City, with Miss Mildred Solf, organist of that church, as hostess, on May 10. The usual order of procedure was reversed and the meeting began with a short musical program prepared by Miss Solf. There were several solos by members of Miss Solf's junior choir. Each one sang well and reflected great credit upon Miss Solf's fine training. The business meeting followed, with the president in the chair.

Our first season's activities draw to a close. A monthly meeting has been held regularly. Two public organ recitals have been given, one by Moritz E. Schwartz, in February at Emory M. E. Church and the second May 9, at the Claremont Presbyterian Church, by Miss Carolyn M. Cramp, F. A. G. O. Both artists acquitted themselves well and we hope to have them appear before us in later engagements. R. K. Williams, treasurer, reported all bills paid with a balance in the treasury.

Those present at the meeting were: Mildred Solf, Howard S. Lasslett, William N. Miller, Harold Rowland, William H. Schmidt, R. K. Williams, Oliver Herbert, Miss Amanda G. Van Tassel, Miss Youman and Robert M. Treadwell.

The June meeting will be held in Brooklyn at the home of the president. A committee was appointed to outline rules and by-laws. The pros and cons of associate membership were discussed and this class probably will be established.

Several members plan to attend the Philadelphia convention.

Junior choir extension work is receiving considerable attention. One new choir has been formed as the result of the organization of this chapter.

Members of the chapter are encouraged by the results of this, the first season, to believe that a successful future is before us.

There are now seventeen active members in the Hudson chapter and the outlook for growth is very encouraging. Nearly every member is at present holding a position. Secretary William Schmidt, 144 Claremont avenue, has a list of those available for substitute or permanent positions.

ROBT. MORRIS TREADWELL, President.

Union-Exeter Chapter.

The annual meeting of the Union-Exeter chapter was held in the choir room of Trinity Church on May 10. The president called the meeting to order and proceeded with the usual formalities of the roll call, reading of the minutes of the last regular and annual meetings. Reports were read from officers and committees. The year has been a successful one from the program standpoint, having given to its members a lecture-recital on "Choir Training" by Albert Faux of Trinity Cathedral, Newark; an organ recital by Willard Irving Nevins of New York City; a lecture on "Music in Church Schools" by Reginald L. McAll; the annual banquet in October; a delightful party by the former president, Miss Jane Whittemore; a profitable meeting at which anthems were discussed and examined, and the annual election of officers.

The sorrow of the year was the passing of the treasurer, Miss Katherine Chetwood, whose constant interest and enthusiasm, plus a delightful personality, which touched all who

met her, will not soon be forgotten.

The returns of the election of officers were as follows:

President—Grace Leeds Darnell.

First Vice-President—Harry Stone Martin.

Second Vice-President—Arthur L. Tittsworth.

Secretary—Miss Martha Batson.

Treasurer—Alban W. Cooper.

After the election there was a discussion as to securing deeper interest in the N. A. O. among organists. A special notice of the state convention at Camden was given by Miss Whittemore, the president. Refreshments were served.

The second of a series of three recitals was given in the Congregational Church at Westfield, N. J., on April 23 by Grace Leeds Darnell, assisted by Mrs. Paul Scaiff, violinist. The program was as follows: Sonata 6, Rheinberger; violin solo, Intermezzo, "L'Arlesienne," Bizet; Phantasy Allegro, Miller; Cantilena, Matthews; Oriental Sketch No. 1, Bird; violin solos, "Chant Indoue," Rimsky-Korsakoff, and Serenade, Piere; Scherzo, Guilman; Andante and Toccata (Symphony 2), Widor.

Mrs. Scaiff played with great beauty of tone and delicacy of interpretation.

Camden Chapter.

The Cipher interestingly discusses our "two great concerts," which have been given in the last month—the Camden music week recital, played by our national president, Henry S. Fry, and the recital by T. Tertius Noble in the North Baptist Church, Camden. Quoting from the Cipher:

"It was indeed an exceptional privilege to have our national president visit us as guest soloist. Having partaken freely of his generous fellowship during the season, it was a delight to enjoy the musical re-creations of this versatile genius. Presenting a program of wide interest and delightful contrast, Mr. Fry further endeared himself to those who have already had the privilege of his genial companionship at our chapter meetings, by his masterly playing and virile interpretations."

Mr. Fry was assisted by voice, violin, cello and harp.

Mr. Noble's recital was also most successful, with an appreciative audience of over 900. It was our pleasure to enjoy the co-operation of the New Jersey Federation of Music Clubs, which was holding a convention in Camden. A ladies' choral of over 100 voices directed by F. Marie Wesbroom Dager and Ethel G. McKinley assisted Mr. Noble, aided by a baritone, a violinist and harpist. Mrs. Dager and Forrest Newmeyer furnished organ accompaniments. Quoting again from the Cipher:

"Mr. Noble displayed a marvelous technique, coupled with such mastery of his instrument and ease of execution that the listener felt the presence of a true musician. Especially notable was his unflinching accuracy of registration. No words of ours can add to his sterling reputation—it is sufficient to say that his efforts amply proved the truth of the many words of praise written by abler pens."

The chapter is indebted to three members—Wilfred W. Fry, E. G. C. Bleakley and Daniel Strock, M. D.—whose interest contributed materially to the success of the evening.

The interests of organ and organist have been greatly advanced by these two delightful recitals and they will long be remembered in our annals as notable occasions.

Considerable credit is due our members who arranged our April Palmyra-Riverton meeting, the last out-of-town meeting of the season, and for creating interest in our work in their locality, as evidenced by the excellent audience. Mrs. Frank A. Bell of Riverton and Harry R. Bagge of Camden played organ selections. Vocal and harp solos varied the program, with Miss Helen C. Sterling of Palmyra offering effective accompaniments. A

social hour with lots of good things to eat ended this enjoyable meeting. Mrs. Rachel Lord, Mrs. Frank A. Bell and Miss Helen C. Sterling were our hostesses.

HOWARD S. TUSSEY,
President.

Annual New Jersey Rally.

The eighth annual New Jersey state rally of the N. A. O. was held in Camden May 24. From the beginning of the informal social hour at 9:45 until the close of the recital about 5 o'clock the day was replete with interest, and will long be a pleasant memory to the large group of members present. Great credit is due the executives of the state council and Camden chapter for the excellent program.

Registration took place at the new Stanley Theater, Broadway and Market streets, and was followed by an original "trip through the organ," played by Lewis White, organist of the theater, assisted by a series of clever slides giving simple descriptions in rhyme of the various stops and effects demonstrated on the new Wurlitzer. Mr. White then accompanied the presentation of Harold Lloyd's recent success, "For Heaven's Sake." Those who had not previously seen this feature comedy could not adequately appreciate the organist's efforts in the accompaniment, but the fact remains that the musical "stunts" greatly enhanced the picture in its rapid-fire changes of scene and sentiment. Those who heard Mr. White have a new respect for the resourcefulness and capabilities of those who preside at the organs in our better-class picture houses.

Luncheon was served at the Waik Whitman Hotel, Wilfred W. Fry of Camden being the resourceful toastmaster. Choral grace composed by Paul Ambrose was sung by the mixed quartet from radio station WFI, obtained through the courtesy of Strawberry & Clothier, Philadelphia. Words of greeting were expressed by the secretary to the mayor of Camden, officials of the Chamber of Commerce and the Rotary Club, Dr. G. H. Hemingway, Monsignor Fitzgerald, representing the clergy, and Howard S. Tussey, president of the local chapter. Brief remarks were made by Miss Jane Whittemore, state president, and Henry S. Fry, national president.

The principal address was delivered by Clinton Rogers Woodruff of Philadelphia, who dwelt on the mission of music in general and the possibilities and capabilities of the organ in particular. Mr. Woodruff gave as one of his reasons for distinction the fact that he is chairman of the music committee of St. Clement's Church, Philadelphia, where our national president is organist and choir director.

Following two selections by the WFI quartet, the annual business meeting was held, Miss Whittemore presiding. Each of the six New Jersey local chapters reported commendable progress. The reports from Trenton and Camden particularly showed large increases in membership and a number of original ideas for chapter activities. The officers who served so ably during the last year were re-elected—Miss Jane Whittemore, president; Mrs. Bruce S. Keator, vice-president; Paul Ambrose, recording secretary; Mrs. Kendrick C. Hill, corresponding secretary, and Arthur L. Titworth, treasurer.

The activities of the day were brought to a brilliant conclusion with a recital in the North Baptist Church by Firmin Swinnen, whose marvelous resources of technique and musicianship were displayed in the Bach Toccata and Fugue in D minor, the Allegro Vivace from Widor's Fifth Symphony, and a number of Mr. Swinnen's transcriptions of orchestral works, including two movements from Dvorak's "New World" Symphony.

Central New Jersey.

Of greatest interest to music lovers of Trenton is the annual spring festival, which the Central New Jersey chapter gave on Tuesday evening of music week in the State Street M. E. Church. The church was filled to capacity, many standing. The quartet choirs of seven churches participated.

The choirs were vested and marched in a procession to the choir loft.

George I. Tilton, president of the chapter and organist of the Third Presbyterian Church, played the prelude. Norman Landis of Flemington and Somerville played the offertory and postlude and Edward A. Mueller, organist of the church, played and conducted the service.

The United Choirs Association, which was formed last fall through the efforts of our chapter, gave its first performance as a choral society before an audience which filled Keith's Capitol Theater in Trenton Sunday, May 9. This great choir is composed of members of the various chorus choirs of the city. The program consisted of ecclesiastical music, and under the direction of the various conductors the singers interpreted each selection with feeling and musical perfection.

At the annual business meeting of the Central New Jersey chapter, held May 3 at the home of Mrs. K. C. Hill, the following officers were elected for the year: George I. Tilton, president; Paul Ambrose, first vice-president; Mrs. Elliot Cook, second vice-president; Miss Caroline Burgner, secretary, and Mrs. K. C. Hill, treasurer.

Executive Committee.

The executive committee met at headquarters on Monday, May 17. Those present were: President Fry, Chairman McAll, Miss Whittemore and Messrs. Porter, Riesberg, Seibert, Ambrose, Noble, Stanley, Biggs, Richards, Sammond, Russell and Nevins. As Mr. Porter found it impossible to continue to act as treasurer, his resignation was accepted with regret and Mr. Stanley was appointed to act in his place temporarily.

The committee drafted a message of condolence to be sent to Mrs. John Priest. A resolution of thanks to those responsible for the music week festival was adopted.

A plan for a woman's auxiliary to the N. A. O. was presented by Miss Whittemore and a committee was appointed to take action.

Details regarding hotel headquarters for the Philadelphia convention were discussed and plans for several recitals were formulated.

Delaware Chapter.

The May meeting of the Delaware chapter was a round-table dinner at McConnell's restaurant in Wilmington and proved to be a very pleasant event. After a tasty dinner the meeting was called to order by the president, T. Leslie Carpenter, who made remarks concerning the activities of the chapter. It was decided to have a basket supper on the lawn of the Greenhill Presbyterian Church, on the outskirts of Wilmington, in June. It was also decided to have Dr. George Henry Day play a recital at St. Paul's M. E. Church in September or October. A recital was given by Miss Sarah Hudson White, assisted by the choir at St. Paul's, on May 27 and Firmin Swinnen and his choir gave a recital in Christ Episcopal Church May 20.

Two new active and two associate members were elected to the chapter.

Monmouth Chapter.

Henry S. Fry and Miss Jane Whittemore were the guests of honor at a luncheon given by Mrs. Bruce S. Keator, president of the Monmouth chapter, at the Berkeley-Carteret Hotel in Asbury Park May 11. About eighteen members of the chapter attended this luncheon and listened to speeches by President Fry and Miss Whittemore.

A business meeting of the chapter followed the luncheon. After encouraging reports from the secretary and treasurer it was decided to send a delegate to the national convention. Louis Van Gilluwe was appointed, with Mrs. Charles Gallagher as alternate.

A committee consisting of Mr. Van Gilluwe, Mrs. Charles Fitch, Mrs. Stephen Pawley of Asbury Park and Miss Sadie Child of Red Bank was instructed to outline a program for next year's work, the first meeting of the chapter to be held in November.

One new member, Miss Margaret Pyle, Allenhurst, N. J., was received at this meeting. HARRIET S. KEATOR, president.

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Dedicatory Recital on Large Instrument in St. Paul's Lutheran Church
Played May 12—Echo Division
Placed in the Tower.

Harriet Weigle Nicely gave the dedicatory recital on the Skinner organ in St. Paul's Lutheran Church at Williamsport, Pa., of which she is organist and director, May 12. The organ is a four-manual, with an echo division placed in the tower. It is a gift to the church from Dr. J. K. Rishel. The specification of stops is as follows:

GREAT ORGAN.
Open Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Clarinella, 8 ft., 73 pipes.
Erzähler Celeste, 2 ranks, 8 ft., 134 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Tuba (10-inch wind), 8 ft., 73 pipes.
French Horn (10-inch wind), 8 ft., 73 pipes.
Harp, 61 bars.
Chimes, 21 notes.
Tremulant.
All in separate expression box except Open Diapason.

SWELL ORGAN.
Lieblich Gedeckt, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Voix Celeste, 2 ranks, 8 ft., 146 pipes.
Salicional, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Oboe, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.
English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flauto Triangulaire, 4 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Tremulant.

SOLO ORGAN.
Principal Diapason, 8 ft., 73 pipes.
Gamba Celeste, 2 ranks, 8 ft., 146 pipes.
Orchestral Flute, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Tremulant.

ECHO ORGAN.
Vox Angelica, 2 ranks, 8 ft., 134 pipes.
Spitz Flute Celeste, 2 ranks, 8 ft., 134 pipes.
Chimney Flute, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Vox Humana, 8 ft., 73 pipes.
Ohimes (tenor A to F), 21 bells.
Harp, 61 bars.
Tremulant.

PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Major Flute, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Dolce Flute, 8 ft., 32 notes.
Trombone, 16 ft., 44 pipes.
Tromba, 8 ft., 32 notes.

Mrs. Nicely's program was as follows: "Hymn of Glory," Yon; "By the Waters of Babylon," Stoughton; "Chant du Matin," Fryssinger; "Suite Gothique," Boellmann; Andante (Fifth Symphony), Beethoven; "Finlandia," Sibelius; "Song of the Basket Weaver" and "The Bells of St. Anne de Beaupre," Russell; Persian Suite, Stoughton; Toccata in D minor, Nevin.

Play Before Truette Club.

The Truette Organists' Club of Boston held its fifth meeting of the season at the Eliot Congregational Church of Newton May 5. A joint recital was given by Mrs. Florence Rich King, F. A. G. O., of the Robinson Memorial Church, Melrose, and Leland A. Arnold of Trinity Church, Newton Center. Mrs. King played Reubke's Sonata on "The Ninety-fourth Psalm" and Mr. Arnold's group consisted of the following: "Piece Heroique," Franck; Chorale Improvisation, "O, That I Had a Thousand Tongues," Karg-Elert; "Romance sans Paroles," Bonnet; "Chinoiserie," Swinnen; Finale, First Symphony, Vienne.

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Instrument in St. Francis Solanus Church Has Sanctuary Division Which Provides Charming Echo Effect.

Sunday evening, April 11, marked one of the big musical events of the season at Quincy, Ill. It was the opening of the large four-manual organ in St. Francis Solanus Church. William Spencer Johnson, the regular organist, presided. A carefully-selected program was rendered. Mrs. Johnson assisted with several violin selections. Keen interest in this event was manifest from the fact that every organist of note in the city attended. The church building was filled to capacity.

The organ is the work of the Wicks Pipe Organ Company of Highland, Ill. It is built on the direct electric system. Great, swell, choir and pedal compose the main organ, while a sanctuary division lends a remarkably charming echo effect.

The specifications follow:

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Double Open Diapason, 16 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Viola d'Gamba, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Concert Flute, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Grossflöte, 8 ft., 61 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 61 pipes.
Salicional, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Piccolo, 2 ft., 73 pipes.
Oboe Bassoon, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 85 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Flute, 4 ft., 73 notes.
Clarinet, 8 ft., 73 pipes.

SANCTUARY ORGAN.

Geigen Principal, 8 ft., 73 pipes.
Clarinella, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Echo Bourdon Pedal, 16 ft., 12 pipes.

PEDAL ORGAN.

Double Open Diapason, 16 ft., 39 pipes.
Contra Gamba, 16 ft., 39 pipes.
Bourdon, 16 ft., 39 pipes.
Lieblich Gedeckt, 16 ft., 39 notes.
Violoncello, 8 ft., 39 notes.
Flute, 8 ft., 39 notes.

Program Directed by Baumgartner.

A program of music for the church year was given May 6 at Sprague Memorial Hall, New Haven, Conn., under the direction of H. Leroy Baumgartner, organist and director, with the assistance of the solo quartet and chorus of the United Church. The concert was broadcast by station WTIC.

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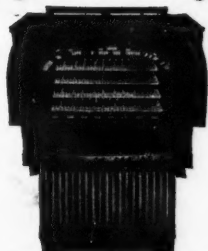
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memorized much more of the involved score than merely
his own portion of it may be gathered from the fact that
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RECITAL AT KIMBALL HALL.

Organists from Points as Far Away
as St. Louis Come To Hear Pro-
gram—Treat Prepared by Illi-
nois Chapter, A. G. O.

Such a treat as the Illinois chapter of the A. G. O. prepared for the delectation of lovers of organ music in Chicago on the evening of May 11 comes seldom. Lynnwood Farnam gave his announced recital at Kimball Hall that evening and the audience was one brought together by invitation, the recital being financed by the chapter, largely with funds left over after its entertainment of the convention of the Guild in Chicago last June. How eager organists were to hear Mr. Farnam was well illustrated by the fact that they came up from St. Louis, from Beloit, Wis., and from many other distant points for no other purpose than to take in the recital. The audience, which included the critics of the press and representatives of every taste in organ music, was so unanimous in its enthusiasm that there is not much left to say except "Amen." Mr. Farnam merely strengthened in a section of the country where he is heard all too seldom the opinion of his performance which is general wherever his work is known.

The program was one calculated to impress the cognoscenti rather than the rabble. It opened with a Divertissement in F major by Vienne which appealed to those whose ears delight in the modern. The Roger-Ducasse Pastorale was interesting material. To quote the program notes, the composer originally intended to write merely a simple little pastorate of three or four pages, but at the solicitation of friends who suggested a further development, he achieved a masterpiece of organ literature, his only published work for the instrument. Its charm lies in its delicate fancy, graceful sal-

lies for flute stops and the reverie following the stormy climax.

The adagio from the Reubke "Ninety-fourth Psalm" Sonata followed, with the intermezzo from Edward Shippen Barnes' Second Symphony.

But the point at which interest increased was when Mr. Farnam played de Maleingreau's "The Tumult in the Praetorium," from his Passion Symphony. Mr. Farnam drew a vivid picture, using all the resources of the Kimball Hall instrument for a decidedly dramatic performance. A Fugue in C sharp minor by Honegger made a strong appeal. Then came a group of standard classics. The movement "un poco allegro" from Bach's Fourth Trio-Sonata was done with such exquisite effect that a repetition of it became necessary. It was a high point of the evening. Handel's Fifth Concerto was delightful in every way and elicited a high meed of praise from one of the leading critics of the Chicago press.

Schumann's Canon in B minor, heard on many organs and by many noted organists, never before sounded as well, the coloring being most artistic. Karg-Elert's "Legend of the Mountain" contained some more fine coloring. Baumgartner's Divertissement, in manuscript, is an odd production from the pen of that talented young composer. The closing number was thoroughly brilliant—Mulet's Carillon-Sortie in D.

In response to insistent applause Mr. Farnam added a pleasing encore in the form of a Clementi Sonatina which was charming on the organ.

Members of the Illinois chapter feel very happy over the evening made possible through the talent of Mr. Farnam and the enterprise of those in charge, led by William H. Barnes, to whom credit is due for the successful management of the affair.

Walter Flandorf, who has been organist of the Circle Theater at Indianapolis, has been engaged by the Lido Theater at Maywood, a suburb of Chicago, to preside over the new Kilgen organ there, and has moved to Chicago to take up his new work.

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Dr. Henderson.
Michigan Daily, 1925.

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The recital by Mr. Beman was a musical treat for our town and will be remembered for years to come. For this, we desire to extend our thanks and appreciation.

Sincerely yours,
(Signed) James H. Carter,
Minister.

The letter reproduced on the left is typical of opinions often expressed upon installations made by this company

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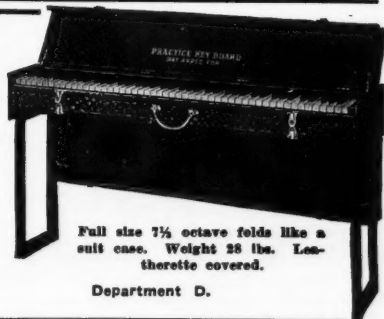
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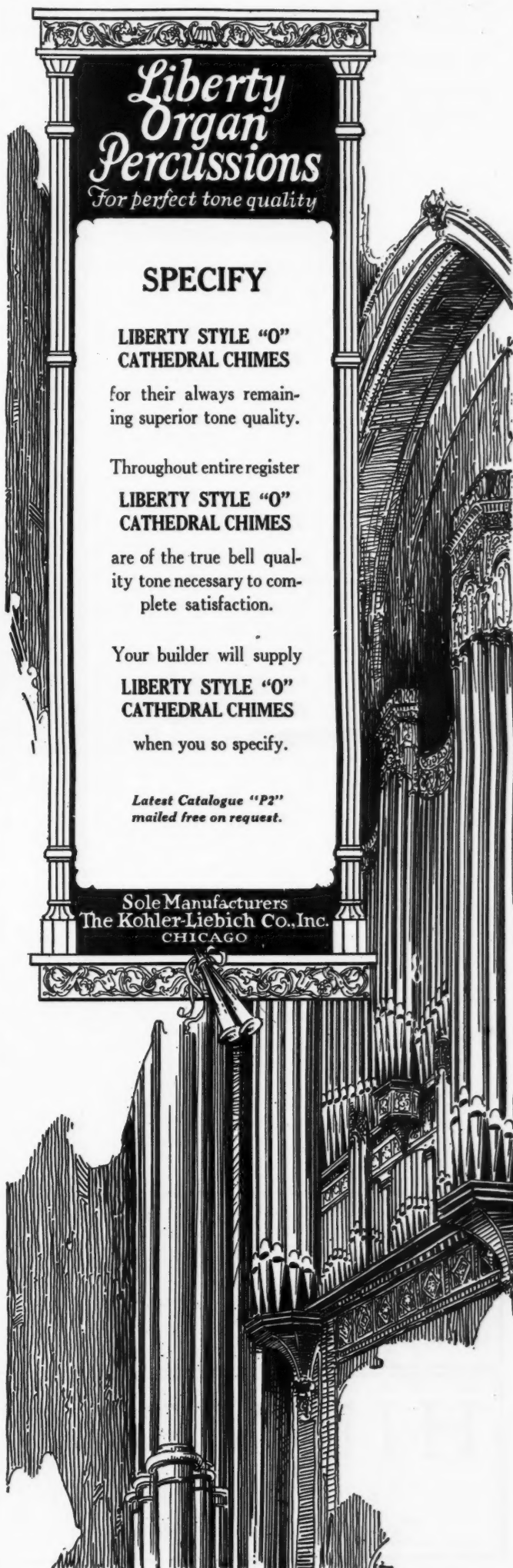
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CLASS AT SAN DIEGO FOR RIEMENSCHNEIDER

TO USE THE OUTDOOR ORGAN

Cleveland Man Will Conduct Master Course During August at Invitation of Organists on Pacific Coast.

A talented young organist, an F.A.G.O., traveled all the way from San Diego, Cal., last summer to Berea, Ohio, to obtain new ideas on the Bach Chorales and the Widor Symphonies. The interest between teacher and pupil grew in intensity as the summer advanced, just as it did in the case of the teacher and the rest of the class, so that the session was unanimously voted a most remarkable one at the close of the period. Plans were made by all to return for the summer of 1926. The organist from California, Royal A. Brown, was so interested that he induced another of San Diego's organists, Miss Gladys Hollingsworth, F.A.G.O., to register for the class of 1926.

As circumstances will not allow the young man to make the trip this summer, as he had planned, Mr. Brown and Miss Hollingsworth made arrangements to have Mr. Riemschneider conduct his class at the large Spreckels outdoor organ at Balboa Park, San Diego. A cordial invitation has been extended by Dr. Humphrey J. Stewart, the organist at the pavilion, to use the organ as desired during August. A good-sized class has already been assured. With the excellent climate of San Diego, an ideal atmosphere and surroundings, and, as an objective, a class with such ideals as Mr. Riemschneider represents, interest in organ matters should be on a high plane there during August.

The enrollment of the summer class at Baldwin-Wallace Conservatory has almost reached the limit which can be handled with the greatest efficiency. Among the new members enrolled are several with the degrees F.A.G.O. and A.A.G.O. from as far west as Kansas and Missouri. Indiana, Michigan and Pennsylvania are also represented, as well as Ohio. Immediately upon the close of the Berea class, Mr. Riemschneider goes to San Diego. He will return in time to meet two engagements at the Sesqui-centennial Exposition at Philadelphia Aug. 30 and 31.

Mr. Riemschneider played a recital of Franck, Bach and Widor before the Ohio Music Teachers' convention at Cincinnati April 29, and April 30 presented a recital at his own home before 180 women of the Lakewood Three Arts Club. May 31 he will give the opening recital on the new Austin at the Bethlehem M. E. Church, Cincinnati.

A three-manual organ has been ordered of Casavant Freres by the East Lansing People's Church, Lansing, Mich. It is to be installed in November. The instrument is to be divided. The new church edifice has just been completed.

DANCE ROLLS ON THE ORGAN

Welte Corporation Meets Demand for New Use of Instrument.

"Your Welte Philharmonic organ can become an excellent dance orchestra." So reads the interesting title to a new brochure published by the Welte-Mignon Corporation. The title tells the story. Conflicting emotions will meet the news that the organ is to be employed as a medium for the dance and that such roll selections as "After I Say I'm Sorry," "Let's Talk about My Sweetie" and "Here in My Arms" are offered those who want them. The Welte authorities assert that these selections and a long list of others have been orchestrated by some of the best men in the profession.

This month another list is promised, which will include with the dance records a number of popular and semi-classical organ rolls, including such titles as "A Japanese Sunset," with chimes; Cadman's "At Dawning," with echo; "The Secret of the Sea," from the Zamecnik Piano Suite, etc., etc.

"While doing this work we are not neglecting our classical organ library and shall release periodically classical records made by the world's leading organists," writes R. P. Elliot, vice president of the corporation.

Estey Company as Host.

Through the possession of commodious studio headquarters in various cities the Estey Organ Company has been able to act as host to gatherings of organists in a way which is thoroughly appreciated by those who have received the benefit. It is noted that the Organ Players' Club of Philadelphia held a meeting in the Philadelphia studio on May 27; the Society of Theater Organists in New York met in the New York Estey rooms May 20, and on May 18 the Women Organ Players' Club of Boston was scheduled for its monthly get-together in the Boston studio.

To Take Wheeling Position.

Oliver Edwards has been appointed to the post of organist and choir-master at the First Presbyterian Church, Wheeling, W. Va., to succeed A. Leslie Jacobs on Sept. 1, when Mr. Jacobs goes to Worcester, Mass. Mr. Edwards is director of the high school music of Wheeling and is organist and director of the Scottish Rite chorus as well as serving as organist at the Fourth street M. E. Church. Through his efforts Wheeling high school has one of the best bands and orchestras of any school.

To Rebuild Famous London Organ.

Rushworth & Dreaper have been entrusted with the rebuilding of one of London's oldest church organs, St. Michael's, Cornhill, the organist of which is the famous recitalist, Dr. Harold Darke. The same firm has also received the order to rebuild the organ in the University Church of St. Mary, Oxford, which contains some of the original work installed by Father Smith in 1711. This is the fifth organ contract placed by the university city with Rushworth & Dreaper in the last three years.

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With the Moving Picture Organist

By WESLEY RAY BURROUGHS

Emergencies.

There is nothing that displays the resourcefulness of the organist more than when something happens that interferes with the regular schedule, whether in the projection of the film, the sudden stoppage of the air supply or the projection of the wrong reel on the screen.

As of, first importance, we would like to express our opinion of that species of the human race known as the "moving picture operator." His ways are varied, unusual and many times startling. One never knows just what to expect. For instance, in a two-hour show the schedule should be maintained exactly on the minute all day, and when the film is allowed to drag out, or to be rushed five minutes either way it upsets the smoothness of the musical accompaniment. Racing the picture is due often to the desire of the manager to "shoo" the audience out and make room for those waiting for seats. When these things occur the organist can do only two things. If the picture goes more slowly, repeat eight or sixteen measures of the number and if faster omit that many or disregard the repeat signs. Again, when the film breaks or burns, the only thing to do is to continue a neutral or dramatic number until the resumption of the projection, or if it happens during a storm scene or an agitato to diminish perceptibly until the operator gets out of the tangle.

We wonder if our readers ever notice the sudden bursts of enthusiasm in operators? The feature may be crawling along quietly and lazily, when, bang! presto, without any warning the film will begin to whiz through on express train speed. Of course, the organist must "step on it" accordingly, or omit again. This, however, is impossible to do where the scenes are of marching men, or where dancing occurs, as the music should synchronize with the action on the screen.

Only recently we were approaching the end of the feature with two more reels to go when the projectionist got the wrong reel in the machine and the title of the comedy flashed on the screen. We continued the same piece and gave him the warning bell. Presently the seventh reel came on correctly. A button should always be within convenient reach of the organist, so that he may give the operator a signal that the picture is out of frame, or needs his attention in other ways.

When the air supply is cut off about the only thing to do is to go at once

to the piano, and we confess we hate to do this.

When ciphers occur, many times they may be "slapped" off the manuals or "kicked" off the pedals, or stopped by throwing off tablets. Getting an usher to go into the organ chamber and pull out the offending pipes is another recourse. When ciphers come on more than one stop at the same time the trouble is probably in the action at the console, and it may be necessary to shut off the entire manual. We have noticed repeatedly that this happens primarily on the great manual.

A humorous incident occurred to us two weeks ago when playing the last hour in the evening. We became aware that a large rat was gazing steadily at us around the right side of the music rack. As we were about to salute him "a la Dempsey" he concluded that discretion was the better part of valor and beat a retreat.

On a recent two-reel film showing Rasmussen crossing the frigid Arctic lands the following selections were used: "From the Northland," by Dahlquist. Dog train starts: "Dog Train," by Trinkhaus. Dogs stop: "In My Igloo," by Gilbert. At sight of Eskimo baby: "Eskimo Lullaby," by Trinkhaus.

New Photoplay Music.

Eight additional issues of Victor Herbert's posthumous works are at hand (C. Fischer edition.) "Karma," a dramatic prelude, has a solemn, majestic theme in G minor in slow march form. The same idea is then utilized in triple measure to form an interesting and well-developed dramatic work. "Punch and Judy" is a humorous bit in B flat (six-eight). "The Knight's Tournament" opens with a brass fanfare and the main theme is in C, with string and brass contrasting effects. "Persian Dance," in E minor, is built around D, E, F, E, and for the second section a liberal use of fifths gives added oriental color.

Two numbers useful for oriental or barbarian dance scenes are:

"Danse Baroque," in F sharp minor (two-four), which, for a dance is a work of pretentious proportions. The principal theme is assigned to oboe or clarinet and the piece is full of delightful tone color, effects which can be obtained on the organ by contrasting the reed stops with the flutes and strings.

"Cannibal Dance," in C major, with a bold theme accompanied by ceaseless drone bass in rapid eighth notes. "The Rabble" is an agitated description of the fury of a mob in its rush to destruction. (A minor).

In addition to these works an arrangement has been made of ten of Herbert's most popular songs and instrumental numbers from his operas, arranged as a concert piece, which will be useful as an overture to the performance.

A selection of new issues from G. Schirmer suitable for picture work:

Bright: "Mariska," a caprice by Erno Rapee; is clever. Melodious and harmonically interesting, it will serve ideally for many scenes of happiness. "Drifting," a reverie in D flat by G. Eyre, can be registered with strings, chrysoglott or harp, and then change to soft reeds and strings. While not exactly a barcarolle, it pictures the dreamy drifting of a boat on placid waters.

Oriental: "The Japanese Tea House," by W. Niemann. We gather the impression from this piece that the composer endeavored to illustrate the murmurings of conversation and subdued excitement rather than a solo dance of Japanese characteristics, for only three times does the local rhythm creep out. "Song of the Malay Fisherman" is a sustained six-eight melody in the minor mode with a dissonant accompaniment. "In the Chinese City" cleverly illustrates the patter of many feet as the coolies carry their passengers to their destination. These two pieces are also by Niemann.

An excellent arrangement is Sibelius' "Valse Triste," which portrays the dying woman imagining she is again on the dance floor.

Spanish: Dent Mowrey, an accomplished composer of the best in piano music, offers a "Serenade" in A, which, while in the accepted Spanish rhythm, contains original ideas. He has succeeded in getting out of the beaten path and the tonal changes are truly refreshing.

Theater Organist's Secrets.

C. Roy Carter of the Cabrillo Theater, San Pedro, Cal., has issued a book carrying this title. In a comprehensive, lucid style he describes each effect which may be obtained on the modern unit organ and gives musical illustrations of how each one is to be secured. The snore, laughter, the kiss, a railroad train, aeroplane, thunder and rainstorm, steam whistle, policeman's whistle, prize-fight gong, dog bark, cat meow, lion roar, rooster crow, and many other animal imitations are described, with the registration given for each effect, and the notes written out on the treble staff for guidance of the organist.

There may be some who think all these effects are beneath the notice of a really high-class theater organist, but we only suggest that he play under a management which requires all these things to be done and then he will find that he must know how to do them. Besides, as these are to be played principally in comedy films, it only adds to the hilarity and enjoyment of the audience. The cuckoo imitation is identical with the idea that Handel used in his "Cuckoo and Nightingale" Concerto. Another fine effect is that of bag-pipes.

The book concludes with suggestions on the music box, banjo, hand organ, accordion-harmonica and telegraph and typewriter. A copy may be obtained by addressing Mr. Carter at his theater at San Pedro.

MANY ORDERS TO WANGERIN

Milwaukee Plant Kept Busy by Series of New Contracts.

The Wangerin Organ Company of Milwaukee, Wis., has recently booked the following contracts:

Concordia Seminary, St. Louis, Mo., large three-manual.

Bethesda Lutheran Church, Racine, Wis., two-manual.

First M. E. Church, Oconomowoc, Wis., two-manual.

St. Peter Claver's Church, Sheboygan, Wis., two-manual.

St. Louis' Church, Caledonia, Wis., two-manual.

Lutheran Church of the Redeemer, Pittsburgh, Pa., two-manual.

Hope Lutheran Church, Milwaukee, two-manual.

Bethel Evangelical Church, Milwaukee, two-manual.

Residence of Neal Norris, Milwaukee, three-manual player organ.

St. Paul's Lutheran, Ixonia, Wis., two-manual.

St. Vincent's Church, Green Bay, Wis., two-manual.

Grace Lutheran, Green Bay, Wis., two-manual.

Christ Lutheran, Chicago, two-manual.

In addition to the foregoing several theater organ contracts were closed. Within the last two months a number of organs have been installed in various churches, as reported in previous announcements.

Prospects in the Wangerin plant are for a very busy year.

Julian Williams to Sewickley.

Julian Williams, organist and director of music at the First Presbyterian Church in Huntington, W. Va., has resigned to accept the position of organist and choirmaster at St. Stephen's Episcopal Church, Sewickley, Pa., one of Pittsburgh's suburbs. Mr. Williams has been in Huntington since 1922. Previous to this he was a pupil of Libert and Widor at Fontainebleau, France, where he received the first organ prize in 1922. Mr. Williams will be heard in a recital broadcast from the Skinner Company's studio in New York over station WAHG June 18.

To Teach Liturgical Music.

The Pius X. School of Liturgical Music, College of the Sacred Heart, New York, announces a summer school to begin June 28.

John Priest: A Tribute

By DR. EDWARD KILENYI

It was just a few minutes before closing the theater and there were only a few people in the house when I sat down to wait until the end of the show. I was struck by the most inspired organ playing to which I have ever listened. I wanted to see the organist because I knew I would be associated with him for years to come. When I looked at him I was impressed, as if I had been facing an artist giving a recital before a critical audience. Not only his playing, but also his appearance, was such that it suggested a concert artist at his best, not a theater organist in the last few minutes of a long day's work.

This was the first time I met John Priest, and the same impression of him as an artist, as a theater organist and a color painter on the organ, remained for the five years during which we were associated. His organ playing, like his whole life, was harmonious and beautiful. I shall never forget the night when, after a long day's work, he was called to play through a ten-reel picture, the score of which he never saw before. Though I had no time to tell him the story of the picture, and the score contained over a hundred numbers, he read off the score without improvising or erring, proving to be one of the best readers I have ever met. His quickness in judging situations on the screen and choosing appropriate coloring on the organ was such that those for whom I presented the score with the picture asked me to have certain passages of the orchestral performance played as an organ solo. He played a nine-reel picture of a scenic nature. Mr. Priest did not see the picture before. It proved to be of such a nature that only originally-composed music would do it justice. There was no action, no story. It was the grandeur of the great North coupled with the tragic feeling that was permeating every foot of the film which a composer or organist had to keep in mind as his keywords or motives. He grasped that spirit at once, became inspired by it, and for an hour and a half kept us in a trance by his perfectly synchronized playing. His improvising, his coloring, impressed me like a symphonic poem that would have been worthy of a Richard Strauss. Yet to our delight, little humorous touches, involving snatches of American songs, were brought to the surface, always, however, in symphonic treatment.

I love to recall the weeks when he played as a solo the Adagio from the Moonlight Sonata. He played with such feeling and inspiration that at every performance the audience was spellbound and his number was the hit of the show.

His last organ recital proved him to be an artist of the highest rank. His playing was always such that one could never guess how he felt. That's why I recall now my last meeting with him. "You don't know," he said, "what agonizing pains I have gone through in the last two weeks." But he would not speak more of his ailments. The next day he telephoned that he would not come to the theater for a few days. He was ill only a few days. He will never play our beautiful organ again.

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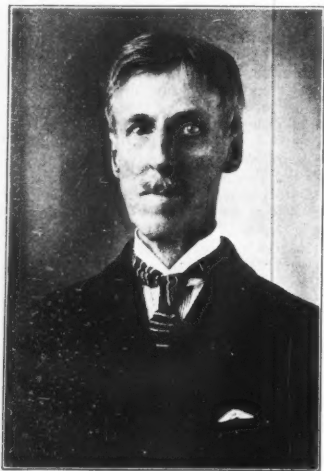
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Who's Who Among American Organists

Warren R. Hedden.

In Warren R. Hedden the organ world has a man who has stood effectively for many years for the highest standards of scholarship and whose own work, not only as a church organist, but as a teacher of theory, has helped make the new generation of organists. Mr. Hedden has in his veins the blood of the sturdy Dutchmen who founded New York. And his work as organist for a number of years has been in the historic "Old First" Church (Dutch Reformed) of Brooklyn, founded in 1650. As



WARREN R. HEDDEN.

warden of the American Guild of Organists and later as chairman of the examination committee Mr. Hedden has been one of the leading factors in giving that organization its eminence as an academic body.

The friends of Mr. Hedden throughout the United States will be especially pleased to learn that he has recovered from a very severe illness which drove him from his work at the church and in the Guilman Organ School, and from his home, and compelled him to seek health in another climate. After a leave of absence of a year he has returned to his duties with restored vigor.

Mr. Hedden is a native of New York City and a descendant of Joseph Hedden, a magistrate of Revolutionary War times, who was the administrator of enemy property in New Jersey, and also of Anneke Jans, of the Dutch Church in New Amsterdam, prior to the advent of the British; likewise of the Rosecrans family.

The subject of this sketch entered the choir of Trinity Church, New York, as a boy, and was later a pupil and assistant of the famous A. H. Messiter. Later he studied the organ with Frederic Archer and piano with Richard Hoffman. He took the bachelor of music degree at Trinity, Toronto, in 1896 and won the fellowship of the Guild of Organists in 1902. He was for eight years organist of Trinity Church, New Haven, and for seventeen years at the Church of the Incarnation, New York. Since 1913 he has been at the "Old First" in Brooklyn, and has specialized as a teacher of the organ and theory.

During his wardenship of the Guild Mr. Hedden organized seven chapters, including California and Ontario. As chairman of the examination committee of the Guild from 1913 to 1923, about 1,000 candidates took the examinations. He has made sixteen tours of Europe and has traveled extensively in this country.

Don H. Copeland.

The Rev. Don H. Copeland is among the most versatile of our younger musicians. He is now serving most acceptably at Christ Church, Dayton, Ohio, as assistant to the rector and also organist and choir-master. For the past year, however, his ministry as a musician has claimed

most of his time and effort. He has developed a splendid choir and his work is receiving increasing recognition. His recitals are always well attended and it is noteworthy that many of the organists of the community are always to be found in his audience. Mr. Copeland has not yet been in Dayton three years. He has nevertheless won his place in the community as a recitalist, choir director and teacher.

Mr. Copeland was born at Lima, Ohio, in 1898. He began to study the piano at the age of 8 years. Four years later his family moved to Wapakoneta, Ohio, where he continued his musical studies, devoting his time to piano, harmony and cello. He was fortunate in having excellent teachers who had been trained in Germany. At the age of 14 he began to study organ; a year later he was organist at the First M. E. Church. Later he studied with Edwin Arthur Kraft.

In 1918 he enlisted in the U. S. N. R. F., but served only three months and was mustered out immediately after the armistice.

He was graduated, as valedictorian, from Ohio Northern University with the degree of bachelor of arts in 1919, having completed the course in three years. About this time he became conscious of the call to the Christian ministry and in the fall following his graduation from college he entered Western Theological Seminary, Chicago. He was subsequently ordained deacon and priest by the bishop of Marquette and for one year was priest-in-charge of St. Alban's Church, Manistique, Mich. While there he directed a community choral society and presented oratorios by Gail, Rossini and Gounod.

In the fall of 1923 Mr. Copeland was called to Christ Church. This church claimed him because of his unique combination of abilities. His



DON H. COPELAND.

ministry now is largely a ministry of music and that ministry is enhanced by the fact that he is also a priest of the church. His theological training unquestionably helps him in interpreting the music of his church and in finding for each service the right musical expression.

Mr. Copeland married Miss Irene Freda Haman of Wapakoneta, Ohio, in 1920, and they have one child, Martha Marie, 4½ years old, whose delight it is to sit at the console and assist her father on the choir manual.

Anna Carbone.

Anna Carbone is an example of the class of earnest and talented young women who are taking up both church and concert organ playing in this country and achieving a success in their field. Miss Carbone made a distinctly favorable impression at her recent recital in New York, as recorded in the columns of The Diapason at the time.

Miss Carbone was born in New York City in November, 1900, and re-

ceived her entire musical education in America. She studied piano, organ and composition with G. B. Fontana, an organist and composer who has held important positions both in Europe and the United States. At the age of 15 Miss Carbone was appointed assistant organist at the Church of Our Lady of Pompeii in New York. A few years later she gave her first recital at the Judson Memorial Church and one of those in the audience was

Avenue Baptist Church and at Brookfield, Conn.

Miss Carbone at present is organist and choir director at the Judson Memorial Church and at the same time is devoting herself to concert work.

Cleveland Factory Enlarged.

The Votteler-Holtkamp-Sparling Company, Cleveland, Ohio, has added 12,500 square feet of floor space to its plant through an addition which has recently been completed. The growth of the plant is in consonance with the increase in the business of the company. The addition includes a new erecting-room, a voicing room and also enlarged facilities for the machine and action departments.



MISS ANNA CARBONE.

Pietro A. Von, who greatly encouraged the young artist to pursue her career. In May, 1923, Miss Carbone gave a recital at the City College and received the unstinted commendation of Professor Samuel A. Baldwin. She has played since that time at the Wanamaker Auditorium, Aeolian Hall, the Town Hall, the Park

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8:15—CHARLES M. COURBOIN, Recital.

Wednesday morning—Professor E. C. WATSON, C. I. T., "The Nature of Sound."

Afternoon—E. HAROLD GEER, Recital.

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Thursday morning—Theatre Organ Work, ROY L. MEDCALFE.

Afternoon 1:30—Modern Chorale Preludes, Paper by PERCY SHAUL HALLETT.

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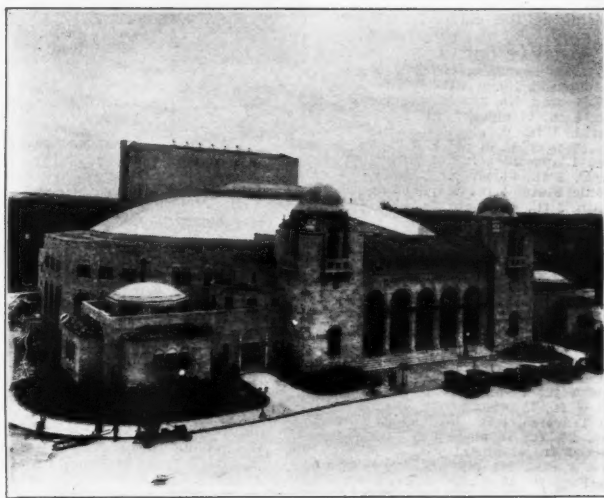
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A notable new organ in Canada is the Casavant three-manual just installed in St. Peter's Cathedral at London, Ont. The specification was drawn up by Dr. L. L. Balogh, organist and choir-master of the church. There is a total of 3,900 pipes. The couplers include twenty tablets, six thumb pistons and four foot pistons. There are also thirty combination pistons, including five generals, the latter being duplicated by pedals. Among the reversibles are: Full organ, suitable pedal, crescendo off, crescendo couplers off, reeds off and manual 16-foot stops off.

Following is the complete scheme of stops:

GREAT ORGAN.
Double Open Diapason, 16 ft., 61 pipes.
*Open Diapason, No. 1, 8 ft., 61 pipes.
Open Diapason, No. 2, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Sallcional, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Stopped Diapason, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Cornet, 3 rks., 183 pipes.
Mixture, 4 rks., 244 pipes.
*Posaune, 8 ft., 61 pipes.
*Clarion, 4 ft., 61 pipes.

SWELL ORGAN.
Lieblich Gedeckt, 16 ft., 73 pipes.
*Open Diapason No. 1, 8 ft., 73 pipes.
Open Diapason No. 2, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viola di Gamba, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Twelfth, 2½ ft., 73 pipes.
Flautina, 2 ft., 61 pipes.
Mixture, 4 rks., 244 pipes.
*Contra Fagotto, 16 ft., 73 pipes.
*Horn, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana (in separate swell-box within main swell-box, with shutters operated by a sliding hand device on the left side of console), 8 ft., 73 pipes.
*Clarion, 4 ft., 73 pipes.
Chimes, (from Choir).
Tremolo.

*On high pressure.

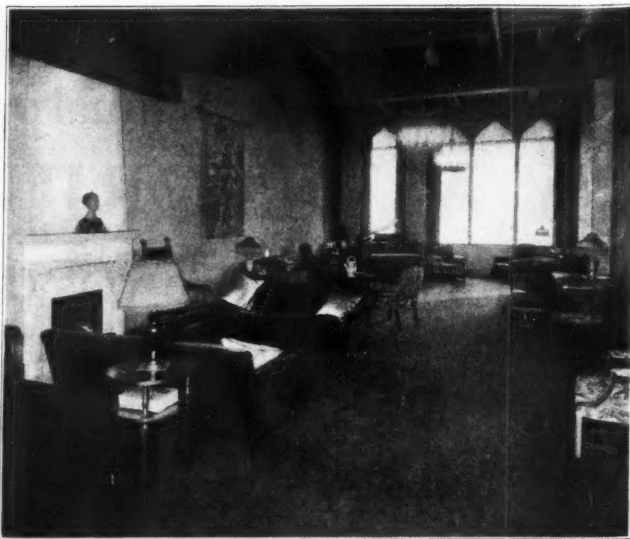
CHOIR ORGAN.
Double Dulciana, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Flute Harmonique, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Wald Flöte, 4 ft., 73 pipes.
Sallciet, 4 ft., 73 pipes.
Nazard, 2½ ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1 2/5 ft., 61 pipes.
Octave Nazard, 1 1/3 ft., 61 pipes.
Collective Mixture, operating Nazard, Piccolo, Tierce and Octave Nazard.
Cromorne, 73 notes.
Cor Anglais, 8 ft., 73 pipes.
Chimes, 25 bells.
Tremolo.

PEDAL ORGAN.
Sub Bass, 32 ft., 32 pipes.
Open Diapason (wood), 16 ft., 32 pipes.
Open Diapason (metal), 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (from Swell), 16 ft., 32 pipes.
Dulciana (from Choir), 16 ft., 32 notes.
Quint (from Choir), 10½ ft., 32 notes.
Violoncello, 8 ft., 32 pipes.
Flute Major, 8 ft., 32 pipes.
Bourdon (in Swell-box), 8 ft., 32 pipes.
Flute (in Swell-box), 4 ft., 32 pipes.
Bombarde, 16 ft., 32 pipes.
Trumpet (from Bombarde), 8 ft., 12 pipes.
Clarion (from Trumpet), 4 ft., 12 pipes.

Program by New Orleans Choir.

The vested choir of Rayne Memorial Church, New Orleans, La., under the direction of Earle S. Rice, organist, gave a program May 3 marking national music week. This choir ranks as one of the best in the city and its programs are always a feature of the musical life there. Mr. Rice played as a prelude Nevins' "Song of Sorrow" and as a postlude Costa's Triumphal March. Miss Anna Koelle played the Prelude to "Lohengrin."

VIEW IN NEW WELTE-MIGNON STUDIO IN CHICAGO.



GUESTS AT WELTE STUDIO

Meeting of Chicago Society of Organists Attended by Over 125.

The Chicago Society of Organists, composed of men and women who make the moving pictures attractive in Chicago, met in force at the new studio of the Welte-Mignon Corporation on North Michigan boulevard on the evening of April 27. Manager James Topp, who acted as host for the Welte concern, welcomed them as they came, beginning at 11 o'clock, and soon after midnight more than 125 were present at the party. The appearance of the studio elicited many compliments.

The business meeting was concluded at 1 o'clock and in fifteen minutes the caterer was serving sandwiches and coffee from the large table in a very effective manner. This part of the program was greatly appreciated. After the refreshments the guests attacked the organ and two pianos enthusiastically.

Wins Smith College Prize.

Miss Marion A. Applebee of Upper

Montclair, N. J., a student at Smith College, has been awarded the Emogene Mahony memorial prize, founded by Ethel Haskell Bradley. The income from the fund of \$500 is awarded annually for proficiency in organ work. President William A. Nielson awarded the prize at the college chapel service, April 16, while the recipient was playing the organ for the chapel service.

HELEN HOGAN IS HONORED

American Woman to Give Recital at Fontainebleau School.

One of the artists listed to appear in the series of concerts at the Fontainebleau School of Music this season is Miss Helen Hogan of Providence, R. I. She will give a recital including works of the old masters, Bach and the modern French school. The other organists giving recitals in the series are Joseph Bonnet and Marcel Dupre. Miss Hogan will leave for Europe at the end of June, for a concert tour in France and England, returning to the United States at the end of October.

MANY CATHOLIC CHOIRS WILL JOIN IN FESTIVAL

FIRST EVENT AT EXPOSITION

Nicola A. Montani to Direct Fete of Church Music June 9 at the Sesqui-centennial Exposition—Mauro-Cottone to Play.

A Catholic choir festival is announced as the first choral event of the Sesqui-centennial Exposition at Philadelphia. It will be held on the evening of June 9 at the exposition auditorium and is expected to be a church music event of great importance and imposing in its grandeur.

The music committee has entrusted to Nicola A. Montani the task of presenting a historical program, comprehensive in character and illustrative of the music of the Catholic church from the earliest days of Christianity to the present day.

Choral groups to participate include the senior class of the Catholic Girls' High School (500 voices), under the direction of Nora M. Burke; the choir of the Cathedral of SS. Peter and Paul (sixty men and boys), F. Rybka, conductor; the choir of the Church of St. Francis de Sales (fifty men and boys), Albert Dooner, choir-master and organist; the choir of the Church of Our Mother of Sorrows (sixty men and boys), the Rev. William B. Kane, conductor; Philip Bansbach, organist; the choir of St. Patrick's Church (fifty men and boys), the Rev. William Murphy, conductor; Miss Nora Burke, organist; the choir and choral society of St. Peter's Church (150 voices), Leopold Syre, organist and choir-master; the choir of the Cathedral of the Immaculate Conception (Ruthenian), and the Palestrina Choir (125 voices), Nicola A. Montani, conductor.

The tentative program includes Gregorian chant, polyphonic music, modern liturgical music, oratorio and organ compositions. Melchiorre Mauro-Cottone, Mus. D., of New York will be the organ soloist. The Philadelphia Orchestra (eighty members) also will take part.

Mr. and Mrs. George B. Nevin sailed May 29 on the Belgenland for a three months' trip to England and France.

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CHICAGO, ILLINOIS

NO MEAL FOR THE LICE; ORGAN IS OF MAHOGANY

ENEMY IN CUBA OVERCOME

New Material to Be Used by Skinner Company at Havana to Make it Unpalatable for Insects Which Feast on Pine.

Designing an organ for a church in Cuba did not present much of a problem for the Skinner Organ Company. But how to keep the organ from being eaten alive offered a more baffling conundrum. The problem has been met and overcome, however, according to word from the Boston factory.

The organ in question is being built for Holy Trinity Cathedral at Havana. The enemy who had to be vanquished to prevent the destruction of the instrument was the wood louse, called in Cuba "comejen," which gets into all soft woods and eats them away. As sugar pine is a very soft wood, it was decided that it would be folly to build a fine organ for installation in Cuba merely to prepare a feast for wood lice.

Consequently before Holy Trinity Cathedral purchased the organ the authorities sent some working samples of Cuban cedar and Cuban mahogany to the factory of the Skinner Company for experiments. These experiments proved that an organ could be built entirely of Cuban mahogany, both as to chests and wood pipes. After the report on these tests the contract for the organ was placed with the proviso that it be built of Cuban mahogany, to be shipped direct to the factory of the Skinner Company from Cuba for this purpose.

Exposition of Religious Goods.

An exposition of religious goods will be held in Chicago, June 21, concurrently with the international Eucharistic Congress. The new exposition hall of the Hotel Sherman, which has an exhibition space of 35,000 square feet, has been turned over to repre-

sentative architects, designers, manufacturers and merchants who desire to co-operate in a business way to the end that the 1,000,000 Catholic pilgrims from every quarter of the globe who will come to Chicago may have every business opportunity and advantage at their disposal. The products of industrial art and the great conceptions of the creative intellects in the fields of construction and design will be displayed in an effort to bring them within reach of the city's guests and in a manner which will not tax their time and effort too greatly. The exposition will remain open two days after the congress closes for the convenience of those who otherwise would have to go to the trouble to visit salesrooms, shops and factories of the city to satisfy their needs.

Stanley Martin gave the dedicatory recital on the new three-manual Austin organ in the College Church at Wheaton, Ill., a western suburb of Chicago, on the evening of May 3.

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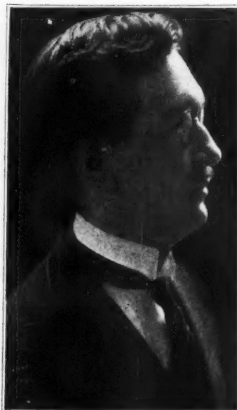
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Improvisation

By MARCEL DUPRE
Professor of the Organ Class at the
Conservatoire, Paris

[The subjoined article is taken from the latest issue of *The Rotunda*, house organ of Henry Willis & Sons, Limited, the noted English organ builders. It is of special interest in view of the attention attracted by Dupre throughout his recital tours in this and other countries by his improvisations.]

It is a rather widespread belief that Roman Catholic services stimulate the practice of improvisation; for in a Catholic church the organist has to improvise a certain number of short pieces or versets throughout the service. But casting a glance into the past brings out the fact that, for many centuries, improvisation has filled an important place in musical art and has been practiced by a great number of composers who were geniuses. It is known that Handel frequently improvised in his concertos for organ and orchestra, and his scores show parts which must be extemporized by the organist.

Bach possessed extraordinary gifts of improvisation. Not only did he improvise chorales during church services, but visitors would often go to him at any time, requesting him to play for them. He would then choose a theme and develop it into all the different musical forms, keeping it from beginning to end as the basis of his improvisation, which lasted sometimes as long as two hours. With incredible ease he carried out double and triple fugues of five and six voices and canons by augmentation to an astonishing length.

Since Handel's and Bach's time, Mozart, Beethoven, Mendelssohn, Chopin, Liszt and Franck were also marvelous extempore players.

It is not to be wondered at that these great composers possessed the gift of improvisation, which is, like composing, an essential faculty of the brain. In the same way as the eyes of the one who reads music move faster than his fingers, so the thought of a good improviser outruns his hands. To improvise well, not only a complete musical education and a perfect technique must be acquired, but the improviser must be familiar with all the musical forms, just as a composer—as so to be able to turn his inspiration into definite shape, instead of wandering aimlessly from one chord or key to another. Though only poor results are attained without genuine inspiration, yet inspiration alone would fail were it not led through the right channels by a previous methodical and severe training. The free play of the mind that is required when one improvises can be reached only through a complete mastery of the instrument and a serious knowledge of composition.

My object is certainly not to teach the readers of these lines anything concerning improvisation, for I have heard many talented improvisers in England. I simply wish to state briefly what I consider to be the stepping-stones in the study of that great art.

At the outset one must fight against ambitious flights and trace the humblest paths, progressing slowly toward high roads. It is very important one should take up the easiest practice first—given melodies in counterpoint, treated in the severe style of the sixteenth century masters, in two, then in three voices. Improvising in the trio form is the surest way to learn how to carry out the voices independently. When one is able to work out canons at different intervals, the study of the fugue may be started, in three, then in four voices or more.

The form of the aria, the minuet and prelude should be practiced next, as a transition between the fugue and the symphonic style, such as is found in the variation. The eighteenth century air with variations should be taken as a model, then the passacaglia and the modern variation, to be followed by the andante in the form of the song

without words (that is, with the second theme as a central part), and next in the form with two themes, which will lead to the study of the allegro and scherzo. The rondo form should be practiced last, after which it will be possible to build up the four movements of a sonata or a symphony.

As for the free forms, such as the fantasy and the rhapsody, they should be tried later as a means of enriching the talent of the improviser and giving wider scope to his imagination.

However, this talent would be incomplete had not the study of the means of expression been carried out at the same time as the training of the mind. The necessity of a flexible and sure technique has been mentioned, but our point here is that of registration. When one is playing a written piece, tradition, time and practice help the performer, whereas the improviser must have an instantaneous vision not only of the building he erects, but of the shade of its bricks and stones, and be careful that the tone-color agrees with the style which the theme demands from the piece as a whole. He must have such a perfect command of all the resources of the instrument, together with a sure knowledge of the "effects" to be produced, that he can make up his mind at once unwaveringly.

The contrapuntal style allows only the use of the stops which existed at the time when it flourished. Before the sixteenth century the following were known: Diapasons, bourdons, dulcianes, German flutes, principals, flageolets, trumpets, sackbuts (trombones), hautboys, vox humanas and whole groups of cornets, mixtures and separate mutation stops, all of which already give a fairly wide scope for all the pieces in the contrapuntal style.

It was only in the nineteenth century that several important changes took place in the construction of the organ, which, while correcting the faults of the old instrument, opened the way for the development of music in the symphonic style. All organists know the history of those inventions. They are daily carried out to greater perfection and giving birth to instruments which afford new and greater possibilities to performers, and still more to improvisers. With their improved mechanical control and touch, modern organs are most fit to translate the quick thoughts and feelings of the improviser. When an organ is provided with electric key action and adjustable pistons in the console for each manual, as well as adjustable general combinations, the improviser can express his meaning with lightning rapidity.

In the course of recent years, too, all the intermediary shades of tone have been realized, thus connecting the stops known formerly from the pianissimo to the fortissimo tones, and it is only a question of using these new effects in an improvisation of a symphonic character, after having ascertained the value of each of them, observing the laws which govern the art of orchestration and selecting stops as instruments are chosen when writing a score. The modern organ is becoming more and more what a palette is to a painter, or an orchestra to a composer, though the "grouping" of the organ does not correspond exactly to that of the orchestra, the latter being composed of strings, woodwind, brass instruments and instruments of percussion, and the organ of foundation stops, mixtures, and reeds.

Partial similarities only can be discovered in the proper use of these groups, which in the one case must be brought together by a judicious choice of the individual tones of the stops, and the limitations in the scope of the orchestral instruments that one wishes to evoke must be taken into account, in order never to exceed them on the clavier. It is of great importance for the improviser never to forget that he is not playing in an orchestra, but on the organ, and that, however expressive the music may be, one cannot do anything else but open and shut the valves, which always let into each pipe the same quantity of air under pressure, regulated beforehand once

for all. This amounts to saying that the improviser thinks out "plans," and can express his thought only after obtaining a right balance in the arrangement of them.

The following are some details which should be remembered when extemporizing:

The violes emit sound slowly, even when they are at high pressure, and we must not expect from them, when a note is struck, the precision obtained from the flutes. A soft viole, enclosed, may be played as a solo, especially if it is a question of a short time, accompanied by flutes or gedekts. A solo with voix célestes is insipid. A trumpet solo on the other hand is perfectly classical. A duet on this stop does not sound so well between two parts close together as between two more distant ones.

The clarinet can very well bear two parts near together, and, as in the orchestra, "thicken out the harmony" chiefly in the medium register.

A polyphonic slurred playing is not a good thing with reeds. That is why it is not used in fugues and why the chords are slightly separated when played with full force. The same principle may be observed with the brass instruments of an orchestra.

One should avoid accompanying the reed stops with the violes: they take away their sonority, more or less; and if the swell-box which contains them is closed they are no longer heard.

If the 8-foot stops are played in chords in the lower register, the large-scaled flutes must be put off, for they are windy in tone and spoil the clearness of the harmony.

The nasard strengthens a viole without one being able to perceive a separate sound. It is quite different with a gedekt. If the values of time are slow, the nasard draws the attention to its own melodic line, transposed into the fifth. This danger is averted in a rapid and flowing movement.

For the mixtures diapasons are suitable. For the cornets the gedekts are suitable, or even the tibias, the sound of which is the purest that has been realized up to the present time, the development of the harmonics being almost nil: about 97 per cent of the intensity remains in the fundamental.

No violes or harmonic flutes are to be used with the mixtures.

Quints, the orchestral oboe or musettes are perfectly suited to violes, for those stops develop almost the same series of harmonics. The tierces add a certain triviality and the clarinets render them heavy, their harmonics being the same as those of the gedekts.

It is a good thing to take advantage of a breathing-space to put on or put off a stop or a group of stops. If the requirements of the music do not allow this breathing-space, it would be preferable to put on or off the lower foundation stops and the upper reeds.

Lastly, one must never hesitate to sacrifice "an effect" in order to obtain an absolute clearness in playing or to reject a detail, however attractive it may be in itself, if it is valueless for the general effect, which in art alone matters.

We are living in a wonderful age as regards organ building. Though I have practiced extemporization ever since childhood, I never realized till the last few years, when I had the magnificent opportunity of playing on the most beautiful modern organs in the world, what stimulus the instrument could be to inspiration, what a glorious feeling it was to be hampered by no mechanical limitations, and to be able to produce the finest variety of tone in a flash. The secret of improvisation being to create the instantaneous realization of the thought, the more nearly perfect and complete an organ is, the greater the scope afforded to the imagination is sure to be.

I have witnessed everywhere a reviving interest in improvisation, which was so highly honored in past times; and I trust that the age that has brought the modern organ into life will be the golden age of the art of improvisation.

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Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Illinois, under the act of March 3, 1879.

CHICAGO, JUNE 1, 1926.

NOT EASILY IMITATED

In an extended interview published by Musical America Arthur Shattuck says some things concerning Bach which should interest organists especially. To quote only a few opening paragraphs, in which the interviewer summarizes Mr. Shattuck's opinions:

Anybody, of whatever degree of musical intelligence, can imitate Stravinsky and Schönberg, but try to find anyone who can emulate Bach!

This, in brief, is the credo of Arthur Shattuck, American pianist. In his opinion, the craze for modernity has reached its limits and has begun to turn a majority of the people of all countries back to the classics, especially to Bach.

In support of his conviction, Mr. Shattuck instances the general revival of popular interest in the works of Bach in England, Germany, America and even France. This, the pianist believes, is owing to the increasing predominance of dissonant products which concert audiences have been called upon to accept.

Mr. Shattuck indeed has said it.

"LESS THAN A SHINE"

"Certainly when church music costs less than a shoe shine it cannot be classed among our major expenditures."

So writes "Girard" in his column in the Philadelphia Inquirer. This thoughtful commentator looks upon the subjects he discusses with unbiased eyes. He merely notes the incongruities and contradictions that come to his attention. The comment from which our first paragraph is quoted is made in the course of a column on the comparative thriftiness of the average Christian when it comes to supporting the church. He points out an unnamed Philadelphia church with a membership of 1,000 which spends \$4,200 a year for its music. He goes on to say:

Here you see \$4.20 spent by each member for morning and evening church music for fifty-two weeks. Put it at 8 cents per Sunday and that about equals the music tax levied on its members by that congregation.

The cigar he smoked after breakfast cost each man more than he gave for church music at two services.

Doubtless more than one feminine member spent as much in a day for cigarettes. I am reliably informed that 8 cents a day is a rather modest outlay for our brilliant cosmetics. • • •

I am not connected with that church, nor even with that denomination. I do not know the pastor. But it is a safe wager that there is much secret growing at the high cost of music when the total lump of \$4,200 is mentioned. But one evening in a jazz hall far surpasses, for the individual member, his annual music tax.

Of course the sermons and general pastoral work come a bit higher. Even so, they do not exceed per week the cost of the poorest seat at one football match. Even a modest golfer will spend considerably more on caddie fees than for ser-

mons and ministerial visitations.

Girard's name is familiar to Philadelphians and his department is widely-read. We reproduce a part of what he said in an effort to pass it on to interested persons outside his local circle. We wish every denominational paper would reprint it. If we take the expenditure of churches in New York, Chicago or any other prominent city we will find that not many exceed an average for music of \$4,200 for a membership of 1,000. Where this is exceeded it is usually by a wealthy parish. We have often heard of churchgoers who criticized the music of a Sunday morning, but we cannot recall a recent instance in which one of them said: "It is remarkable that we can have such good music at an outlay of only a few cents per member. Some of our organists and singers must be thoroughly consecrated Christians to devote themselves so unselfishly to the routine of preparing this music—after fitting themselves for their positions—in order to give us what we hear from Sunday to Sunday."

DANCING TO THE ORGAN

Robert Pier Elliot, vice president of the Welte-Mignon Corporation, is a daring man. At any rate he is willing to brave the sarcasm of The Diapason and anything our most orthodox readers may say. In another column we publish the news that the Welte Company has included in the latest supplement to its organ roll catalogue a list of dance records orchestrated by some of the best men in the profession—shame on them!

Our repertoire being limited to selections appropriate for the church service and an occasional recital, with Liszt's "Liebestraum" representing the limit of worldliness, which we feel licensed to use only at weddings, we are not thoroughly familiar with the musical possibilities and the word content of such attractive things as "Looking for a Boy," "What Could Be Sweeter than You" and "Here in My Arms." Perhaps they would not be so bad if labeled "Capriccio in A flat," "Les Heures Newyorkiennes" or "Pastel, on the Bench in the Park." We have a notion we might take some of these things to the approaching organists' convention, submit them under aliases to some of our best players and seduce them into playing them.

Anyway, we cannot be too hard on Mr. Elliot, for he rather confesses his guilt and tries to mollify us by adding that "while doing this work we are not neglecting our classical library."

R. M. Ritchie of Wanganui, New Zealand, perhaps the most distant of all the good "mail-order" friends of The Diapason, whom we feel that we know well, yet whom we have never seen face to face, not only sends us beautifully-illustrated copies of New Zealand publications which show the literary and artistic plane of the press at the Antipodes, but this month has favored us with photographs of the Collegiate School Chapel at Wanganui. This is the edifice in which the three-manual organ destroyed by fire at sea, as recorded in The Diapason, was to be installed. Some day if the editor is mysteriously missing it will be because he has forsaken a desk full of mail to tie himself to New Zealand for a visit.

To Rebuild Ancient Silesian Organ.

One of the oldest and probably the most famous organ in Silesia is about to be reconstructed. This instrument, which stands in the Church of St. Nicholas at Brieg, was built in 1730 by Michael Engler of Breslau and has remained unchanged in any important detail since that day. Insects have now begun the destruction of what man has preserved these many years and have made a restoration necessary. This is to be carried out without making any changes in the specifications of the instrument, thus maintaining its original character. Hans Henny Jahnn of Hamburg, rated as an organ expert of the highest type, has been entrusted by the church with the task of supervising the reconstruction.

The Free Lance

By HAMILTON C. MACDOUGALL

You probably know all about the matter, but I was immensely surprised last week to learn that the Moslems are violently opposed to the use of music in connection with their religious assemblies, and that a Calcutta riot of a couple of months ago, in which forty persons were killed and 500 injured, had its origin in the playing of "sacred music" by scoffing Hindus near a Moslem mosque. I presume all of us have heard church music that we disliked; our plain-song friends, for example, endure with pitying ear the anthems of Stainer, Barnby, et al, which they label "dance" music; our non-liturgical brethren fail to appreciate the importance of intoning in large churches; and all have cursed the "gospel hymn-tune." We westerners manage, however, to bear each other's idiosyncrasies without shedding blood.

For the first time I have attended the Bach festival at Bethlehem. I have no desire to go again, for, while there was much to enjoy, the interpretations were so subjective and temperamental that I was repelled by their fantastic nature. In a brilliant article in the Boston Transcript of May 17, the well-known critic, H.T.P., calls Dr. Wolle, the festival's conductor, a Bach fanatic. In some ways this characterization is a just one; the almost never-omitted ritard at the full cadences (and sometimes these slackenings of the tempo were enormously stressed), the constant shifting of the tempo, the extremely slow speed in all the moderato choruses, the theatrical climaxes, the almost complete overturning of the conception plainly indicated by the notes—these were at times astounding.

On Dr. Wolle's credit side must be placed his absorption in the religious meaning of the words, and his faithfulness (even reverence) to what he evidently conceives to be the meaning of the music. As a prominent musician of Bethlehem said to me: "Well, say what you will about Dr. Wolle's interpretations, he has been at this job for over twenty years, he has worked out what he believes to be the best way to give the B minor Mass, and we love him and will go with him to the limit."

It is to be hoped that the growing interest in Bach, upon which I commented last month, will not invest every work of the immortal Johann Sebastian with equal value; of no composer, ancient or modern, can it be judicially said that every note written by him is of absorbing interest; the thoughtful musician is entitled to his Bach index expurgatorius.

As I listened with more or less patience to the many solos in the cantatas performed at Bethlehem I was reminded how much superior Handel was to Bach in this particular side of the composer's art; tedious, long-drawn-out, nearly all of the solos were, labored and pedantic, unvoiced and boring.

In this connection I wish to bid for universal condemnation by suggesting that the preludes, interludes and postludes of these airs might well be pretty ruthlessly "cut."

Dr. Wolle had his magnificent chorus in the hollow of his hand, and the very soft passages, as well as the numerous climaxes, were perfectly controlled. As I entered the Lehigh University chapel a trifle late the first day of the festival it seemed to me that I had never heard anything richer, grander or more moving than the opening passages from the cantata, "Christians, grave ye this glad morning."

As surely as spring approaches does Professor Samuel A. Baldwin of the College of the City of New York send out his list of organ recitals; fifty-six recitals, every piece annotated, is the rich freight borne this time on his Argosy. For nineteen years he

has kept up this magnificent work.

Speaking of work, have you a hobby? If you have no hobby aren't you ashamed of yourself?

A story of Bishop Brooks, said by my informant to be authentic, was told me the other day. It seems that one of his parishioners had invited the great, good and famous bishop to visit him for a week-end, and had instructed his little daughter that she must remember to address the preacher with careful and unfailing courtesy. At the first meal the little girl eyed the stalwart figure of Brooks with considerable awe, and soon electrified the table by saying: "Please, Bishop Brooks, for Jesus' sake pass the butter."

Drive the Money-Changers from the Temple!

[From the Music Trade Indicator, Chicago.]

The Diapason, a journal which circulates among organists, tells of a case where a church committee asked four organists to recommend an organ. They all recommended the same instrument and then incontinently wrote to the builder, asking for a "divvy." It intimates that this is only one in an interminable series of commission-seeking which has afflicted the organ trade. We have heard of many such cases, too. Methinks we have heard not only of organists accepting bribes, but of church committees taking jaunts to the town where the organs are made, at the church's expense, and of ministers, even, receiving "subsidies" from organ makers in return for their declaring that the only good and true organ is the Thus-and-so.

Christ drove the money changers out of the temple. 'Twould seem there is a good job awaiting a man with a knout in a good many temples nowadays. The piano trade is not the only one where graft flourisheth even as the green bay tree.

The following pupils of Frank Van-Dusen at the American Conservatory of Music have recently been appointed to good organ positions: Miss Florence O'Brian, All Saints' Church, Roselyn, Ill.; Edward Eigenschenk, Grove Theater, Chicago; Kenneth Cutler, assistant organist, Grove Theater; Beatrice Kort, Lincoln Theater, Kenosha, Wis.; Thelma Watkins, assistant organist, Victory Theater, Kokomo, Ind.; Chamberlain Townsend, Criterion Theater, Oklahoma City, Okla.; S. B. Lucas, Plaza Theater, Waterloo, Iowa; George Ceiga, Orpheum Theater, Gary, Ind.; Charles Vogel, Capitol Theater, Whiting, Ind.; Rudolph Stockman, State and Lake Theater, Chicago.

Two Prize Contests

Awards as follows are to be made in contests under the auspices of the National Association of Organists:

1. For the best organ composition submitted in competition on or before June 1, 1926 (no restrictions as to form or length):

A cash prize of \$500, donated by the Austin Organ Company.

A gold medal, given by the National Association of Organists.

2. (a) For a paper on a subject connected with organ playing:

First prize, \$50; Second prize, \$25.

(b) For a paper on a subject connected with organ construction:

First prize, \$50; Second prize, \$25.

These cash prizes are donated by The Diapason. Papers must be submitted by July 1.

Address inquiries for further information to the National Association of Organists, Wanamaker Auditorium, New York City.

How Organ Recitals Were Made to Draw in Boston

By CHARLES MESSER STOW

William E. Zeuch planned a series of organ recitals to be given on Sunday afternoons during February and March in Boston. Those whose outlook was naturally pessimistic or who had become gloomy regarding the appeal of organ recitals in the city prophesied that the series would be a failure. Mr. Zeuch is organist of First Church in Boston and before that was organist and choirmaster of the South Congregational Church, known familiarly as "Dr. Hale's Church." During the summer of 1925 an amalgamation took place between the congregations of the two churches.

It happened that each church possessed a memorial organ, a fact that might have worked some embarrassment had not Mr. Zeuch hit on the happy idea of combining the two through a single console. The organ in the First Church was an old three-manual Hutchings, with about sixty stops, strong in diapason tone, and with old-fashioned reeds. The organ in Dr. Hale's church, which was to be moved to the older building, was a four-manual Skinner, built only about six years ago. The successful union of these two instruments, the older one left in the gallery, where it had always been, and the new one moved into the chancel, was a notable feat in organ building. An entirely new four-manual console was constructed and each organ was connected with it separately, with its own set of stopknobs, pistons, couplers and other accessories. Then the connections were so arranged that the two organs could be combined. Thus the organist has at his command about 125 stops, with limitless odd combinations, such as the great on the chancel organ and the great on the gallery organ at the same time.

The old Hutchings organ was re-voiced, some of the reeds were cut out and a five-rank mixture, on the lines developed by the English builder Willis, with whom the Skinner Organ Company has a working agreement for the interchange of ideas, was added to the great. No change was made in the organ brought into the chancel save to add a 4-foot tuba clarion to the solo on thirty-inch wind pressure. The quality of tone from the combined organs is remarkably effective and the volume is all that the acoustics of the building will stand.

Having this unique instrument at his

disposal, Mr. Zeuch was moved to let the people of Boston hear it to the best advantage. But there was the traditional bugaboo that organ recitals would not attract the Boston public, and tradition, as may have been guessed elsewhere in the country, is strong in Boston. Mr. Zeuch talked over his idea with a newspaper man and outlined a plan of publicity which included a liberal, though not at all extravagant, use of advertising space, with reading notices to appear in the Saturday evening papers and in the Sunday papers on the mornings of the recitals. These notices always included the program, which was sometimes blue-penciled, but those papers which reached the more cultured class of readers were consistent in using it, and in case the advertisement escaped the notice of the reader, he might chance to see the reading notice. Mr. Zeuch avoided the use of the term "organ recital," and his programs were always referred to as "an hour of organ music." He designed each one to occupy just sixty minutes and offered a selection of short compositions by both modern and classical composers, with a liberal number of transcriptions.

The success of the series was a matter of amazement to the other organists of Boston. The capacity of the church was taxed to accommodate all who came. The last program was entirely of the works of Richard Wagner, and for this chairs filled the aisles, people stood and one man even climbed into the pulpit. Mr. Zeuch had the assistance of a soloist at only one recital.

Organ recitals will attract a public, elsewhere as well as in Boston, if they are properly advertised.

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Plays Total of 1,590 Works in Nineteen Years at City College.

The nineteenth season of free organ recitals by Samuel A. Baldwin in the Great Hall of the College of the City of New York was completed on May 9. Fifty-six recitals were given during the year, on Sunday and Wednesday afternoons, bringing the total number to 1,076. In these recitals the Great Hall and its organ are dedicated to the service of the city.

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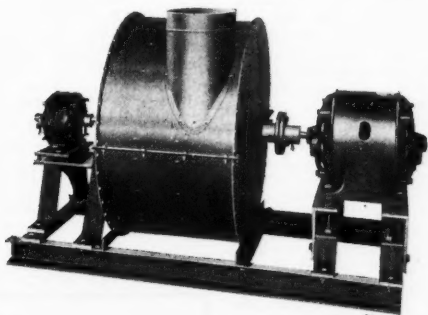
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FOR SALE—ONE CLOUGH & WARREN pipe-top church organ, twenty-one stops, like new. One rebuilt Story & Clark two-manual and pedal bass; good as new; \$500.00. One Mason & Hamlin two-manual pedal bass rebuilt. \$300.00. A. L. White Manufacturing Company, 215 Englewood avenue, Chicago, Ill.

FOR SALE—TWENTY-FOUR-STOP tracker organ, and blower, pneumatic stop action; being replaced by new organ donated. Address the Rev. A. S. Kavanagh, 515 Foster avenue, Brooklyn, N. Y. [tf]

FOR SALE—SECOND-HAND orgobios in good condition at a bargain, one ¾ H.P., 110-220 volt, 60 cycles, single phase, and the other 1 H.P., 220 volt, 60-cycle, single phase; both slow speed blowers. THE REITER ORGAN COMPANY, Lawrence, Kan.

FOR SALE—ONE SET 8-FT. MUTED Viole, 58 scale, sixty-one pipes; one set No. 1 Harmonic Flute, 73 pipes, voiced on three and one-half inch wind pressure. Pipes almost new. Address F2, The Diapason.

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FOR SALE—MODERN, ELEVEN-stop, two-manual, electric action theater organ, complete with harp, bells, chimes, traps, blower and generator. Price \$900, crated for shipment. LINK, Binghamton, N. Y. [6]

FOR SALE—THIRTY OPEN Diapason pedal pipes made by Hilbourne Roosevelt in 1886. Fine tone and first-class condition. Address P. C. Lutkin, 1822 Sherman avenue, Evanston, Ill. [tf]

USED BLOWERS FOR SALE—Three-quarters, 1½ and 2 H. P. Kinetics and Zephyrs, direct and alternating current. One two-phase Orgobio, capacity 500 feet at fifteen-inch pressure. Address D 15, The Diapason.

FOR SALE—FORTY-STOP STEERE organ. Pneumatic action, including blower. Price \$4,000 cash, f. o. b. church, Minneapolis. V. M. Anderson, Westminster Church, Minneapolis, Minn. [6]

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WANTED—WANT TO PURCHASE player organ for a home. Desire three-manual of about sixty stops. Second-hand Aeolian or any good make. Will not consider junk that is so far out of date it will cost more to rebuild than to buy new. Please give list of stops, date organ was built, present location. Address H-2, The Diapason. [7]

WANTED—BOOKS ON ORGAN TUNING and repairing, to fill out my library. What have you to offer? Address P. O. Box 7, Ottawa, Ill. [6]

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Guilmant School Commencement.

A detailed account of the twenty-fifth commencement of the Guilmant Organ School, under the direction of Dr. William C. Carl, will appear in the July issue. The annual examinations were conducted by Professor Samuel A. Baldwin, head of the music department at the City College, New York, and Dr. Clarence Dickinson, head of the music department at Union Theological Seminary and organist of the Brick Presbyterian Church, New York. The list of graduates includes Caroline Louise Hemmrich, Robert Walker Morse, Helen C. Richard, Florence Mae Ross and Walter J. Kidd, Jr. The post-graduates are George William Volkel and Daisy M. Herrington. The summer course under Willard Irving Nevins opens June 1 with a good enrollment and continues up to Aug. 10.

St. Luke's Choristers of Kalamazoo, Mich., gave their fifth successful annual concert under the direction of Henry Overley, organist and choir-master of St. Luke's Episcopal Church, at the Central high school auditorium May 18. The program was patterned after the work of the a cappella choirs and included ancient Latin motets and eight-part Russian choruses, negro spirituals, an echo quartet, etc.

News from St. Louis

By DR. PERCY B. EVERSDEN

St. Louis, Mo., May 20.—Third national music week was better observed locally than in any past year. Organ numbers were featured at several of the theaters, one of the latter advertising a "program of syncopated music."

Walter Wismar, organist of Holy Cross Lutheran Church, has been elected dean of the Missouri chapter, A. G. O. Mr. Wismar is an earnest student, and has done much toward cultivating a correct taste for music in St. Louis.

Charles Galloway is happy in possession of a house pipe organ recently installed in his home. He can now do his daily dozen before or after breakfast. On the evening of May 2 a program was broadcast from Mr. Galloway's home, affording much pleasure to the stay-at-homes.

The organists of St. Louis and vicinity are looking forward to the visit of Henry S. Fry, president of the National Association of Organists. President Fry will play recitals in both St. Louis and Kansas City and will receive a hearty western welcome.

A clerical friend of the organists, the Rev. William F. Isler, himself no mean artist at the instrument, has been transferred by the Methodist conference to Newark, N. J., in which field his many St. Louis friends wish him unbounded success.

Mrs. Grace Leland has resigned from St. Philip's Episcopal Church and Reginald Hays goes to First Church of Christ, Scientist, University City, from the Shaw Avenue M. E. Church. There have been fewer changes this year among the organists than in any previous May.

Mrs. Maddalena Akers, secretary of the Kansas City chapter, N. A. O., and organist of First Church of Christ, Scientist, gave an organ recital in honor of music week on May 3.

Your correspondent was busy in music week. In addition to a pre-lecture recital, he opened two organs, one at the First Baptist Church in Jefferson City, and the other at a new funeral chapel in St. Louis, and as the state president of the N. A. O., played a program at First Church of Christ, Scientist. A pleasing feature of this latter recital was the introduction by the daughter of the chairman of the music committee, who, in well-chosen words, paid a beautiful tribute to the music of the church, reminding those present that the compilers of the hymnal had drawn very largely from the masters, and that week after week, in the singing of the hymns, they were acknowledging their indebtedness to Bach, Beethoven, Haydn, Mendelssohn, Handel, Franck, Schumann, and others who had set a high standard for our church music.

Miss Irene Baker, 27 years old, organist of the First Methodist Church of Van Buren, Ark., was killed in an automobile collision May 10 near her home town. A piece of glass from the windshield severed her jugular vein.

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By WILLIAM LESTER.

The Organist's Handbook, compiled and edited by James R. Gillette, professor of organ, Carleton College, Northfield, Minn.; published by the Northfield News, Inc.

Mr. Gillette, in this compact volume, has placed the organ fraternity greatly in his debt, as much for his fine choice of material as for the convenient arrangement of the same. Some idea of the scope of this book may be gained from a listing of the section headings:

General organ compositions.
Organ sonatas, suites and symphonies.

Overtures.

Organ collections.

Christmas.

Lent and Easter.

National and festival occasions.

Weddings.

Funerals.

Organ with chimes.

Organ with other instruments.

The various titles are listed under alphabetically arranged names of composers, with names of respective publishers, price, grade of difficulty, descriptive estimate, and suggestions as to possible use. All this is printed in fine style on good paper, bound in handsome format of convenient size.

The native composer looms large in the pages—it is to be hoped that this definite listing of such material will afford a wider opportunity for the use of our own products, and will encourage a greater inclusion of American pieces on the recital programs of our own concert players. I, for one, had no idea that so much music by fine men was available from our own publishers—and I have always prided myself on my supposed wide contact with the products of my colleagues. The four pages devoted to organ works in the larger forms reveal really a surprising proportion of impressive works of real calibre written by our own men.

As to the intent of the book and the attitude of the author, perhaps his own preface should be quoted, as it is adequate and sane:

"To compile a perfect book is impossible. Varying prices, particularly during the past year; varying ideas among organists as to proper use of organ music; varying organs; varying methods of proper grading—all tend toward a difficult task for the compiler of a book of the type of the Organist's Handbook. However, if this book becomes to the user a fairly complete dictionary of organ music, then my task has had a degree of success. Two ideas have been constantly in my mind: To list only practical music that would fit all organs, to consider the listener as well as the performer. The great masterpieces of Bach have been intentionally omitted. They are generally known and easily obtained."

Already this handbook has proved its worth to me—no longer is it necessary to guess at the wording of a title or to lack definite suggestions for new teaching material. All this and more is right at hand for our convenience. May every organist develop a healthy curiosity and ache for new repertoire from a perusal of these lists, for there is no better stimulus than constant contact with new music! And Mr. Gillette must be congratulated upon his evident taste and high standards.

Introsits and Graduals of the Church Year, Part 2. (Trinity Season); the music by H. Alexander Matthews; published by the United Lutheran Publication House, Philadelphia.

This well-bound volume of over a hundred pages is obviously intended for service use in the Lutheran denomination, and as such will serve a valuable purpose. The choral sections are for chorus of mixed voices, the organ part quite simple, mainly a doubling of the voice parts. The



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paramount requirement of a work of this kind is simplicity—above all things it must meet the practical demands of the ritual. Mr. Matthews has kept this point clearly in mind—hence the music is diatonic and direct, chordal for the most part, though deft contrapuntal touches are to be found in some places. The composer has accomplished a difficult task in a most commendable manner.

"The Love Divine," by Mary Helen Brown; "God's Protection," by Frank Howard Warner; "Hear Thou My Prayer," by Bernard Hamblen; published by R. L. Huntzinger, Inc., New York.

Three effective new sacred solos, published in two keys each. The one with the most churchly guise is the second title (incidentally, it is the only one with a definite organ part as accompaniment; the other two have piano background). As befits the meditative Psalm text used, it is of a quiet character for the most part, though a fine sonorous climax is achieved on the sixth page, followed by a beautiful decrescendo passage for a close. Most praiseworthy, too, is the evident care bestowed upon the word stress and sentence framework—too often a neglected point in songs for the church!

The other two numbers are in the more conventional vein in the Frances Allitsen mode. Which is to say that they are straightforward, tuneful melodic style settings, giving the maximum of vocal effect with the minimum of difficulties to be surmounted, somewhat sentimental in cast, designed for the average listener in the pew rather than the musician in the choir loft—but not "lowbrow" liabilities for all that.

Program by Hailing in Edinburgh.

R. G. Hailing, A.R.C.M., organist and conductor at the Newhaven United Free Church, Edinburgh, who is known to America through his organ compositions, sends a program of a choir and organ recital at his church March 29. It is interesting to note that he includes several American compositions. The organ selections included: "A. D. 1620," MacDowell; Andante Cantabile, Widor; Canzonetta, Sykes; "The Call of Spring," Hailing; Song without Words, Mendelssohn; Fugue a la Gigue, Bach.

Organ at St. Clara's Opened.

The new four-manual Möller organ, with a sanctuary organ, was dedicated April 29, at St. Clara's Church, Sixty-fourth street and Woodlawn avenue, Chicago. A musical program was given, in charge of Sister M. Claudina, O. S. F., assisted by Sister M. Alonia, O. S. F. Sixty-five mixed voices took part in a sacred concert that had been rehearsed for several months.

Boston News Notes

By S. HARRISON LOVELL

Boston, Mass., May 22.—There was a large gathering at Symphony Hall Sunday afternoon, May 9, to hear the sacred concert by the Ensemble Choir of Boston, representing the synagogue, the cathedral and the church. This year the conductor was Henry Gideon, organist and choirmaster at Temple Israel, and the organist E. Rupert Sircom of First Parish Church, West Newton. The Ensemble Choir is fully organized, Earl Enyeart Harper being president, James R. Houghton secretary and Leland A. Arnold treasurer. The other co-operating directors are John O'Shea, Henry Gideon, Arthur M. Phelps, Raymond C. Robinson, John P. Marshall, Everett E. Truette, Thompson Stone, Agnes Ayres Hatch and E. Rupert Sircom. The choirs taking part were St. Cecilia's, Temple Israel, St. Paul's Cathedral, Trinity Church, Newton Center; King's Chapel, Eliot Congregational, Newton; Village Church, Wellesley; First Baptist, Melrose; First Parish, West Newton; Boston University, Needham Heights Methodist, and Centenary Methodist, Auburndale. The chorus numbered several hundred boys, men and women. The hymn singing, led by the Rev. Mr. Harper, was inspiring. Not only did Mr. Gideon conduct in the ablest manner possible, but he succeeded in developing a perfectly homogeneous, clear diction in English, Hebrew and Latin. The large choral numbers included "Psalm 150," Franck; "Adon Olam," Rogers; "Panis Angelicus," Palestrina; "Benedictus qui Venit," Gounod; Offertory from a Requiem, Goodrich; "Rejoice in the Lord Alway" ("Bell Anthem"), Purcell; "The Prophecy" ("Mystery of Bethlehem"), Willan; "Our Father," Gretchaninoff, and Hallelujah Chorus ("Mount of Olives"), Beethoven. Beyond accompaniments in very varied style, Mr. Sircom played as a solo "Good News from Heaven," by Pachelbel. The Requiem composed by Wallace Goodrich is written in massive manner and is deeply impressive.

Although the season is nearly at its end, the music at St. Paul's Cathedral Church is maintained at a high plane of excellence under the direction of Arthur M. Phelps. The chief selections during the first half of May have been Franck's "Psalm 150," Ippolitoff-Ivanoff's "Bless the Lord, O my Soul," and Foster's "Let not your Hearts be Troubled." During a "long" procession the Sunday evening following Easter Dr. Dallas (now Bishop of New Hampshire) made a splendid move in the direction of congregational singing and with remarkable success. Noting that the congregation took no part in "Ye Watchers and Ye Holy Ones," but stood gaping at the choir and clergy, as the choristers approached the chancel, he called a halt, and informed the thousand or more present that without choir the people should continue the singing. The effect was wonderful. Given good music and a clergyman who knows how to handle the situation any congregation will join heartily. Dr. Dallas is a man of magnetic personality and a born leader.

At Trinity Church, Newton Center, on Sunday after Ascension Day the choir under the direction of Leland A. Arnold sang the "Adon Olam" by Rogers in the original Hebrew version, a matter worthy of being remembered. At the same service Gretchaninoff's "Our Father" was sung.

In aid of the organ fund, whereby a concert instrument may be placed in the auditorium of the new high school building when the money has been raised, a chorus formed of the choirs of the city of Newton and the best soloists gave a performance of Mendelssohn's "Elijah" on a recent Friday night. It was a veritable triumph from a musical point of view. Henry Gideon was the conductor.

It is nearly a year since a young

French organist came to Boston and began to attract attention as a recitalist. Born in Paris in 1902, Paul Franck studied with Camille Saint-Saens. At a youthful age he gave recitals throughout Europe, and two years ago toured the United States and Canada. It is not known whether he is a grand-nephew to the great Cesar Franck, as has been stated and then denied, but it is evident that with a repertory of 200 memorized organ selections M. Franck will have to make his way on his own merits as a musician. Since coming to Boston to reside he has given many recitals. Recently he was heard before a small audience in a short recital at a week-day service at the Cathedral Church of St. Paul. His playing was characteristically French in registration and effect.

For several years Lloyd del Castillo was organist at the Fenway Theater. He achieved fame by his compositions, played by the People's Symphony Orchestra, and still greater appreciation for his clever organ playing. He is now organist at the Rialto Theater, New York. His mother, Mrs. Minnie del Castillo, has also been organist at the Fenway Theater and has been held in the highest esteem as a musician. These excellent people have met with a supreme loss in the sudden death by accident in Florida of Dr. T. Martin del Castillo, who was returning from a sojourn in Cuba. Their friends offer them words of sympathy in the time of grief.

On the first Sunday in May, William J. Samsel, formerly organist at the Ruggles Street Baptist Church, became organist and choirmaster at the Dudley Street Baptist Church, where he is expected to evolve a success with the choir like that accomplished in his previous position. This is called the "singing church" and the evening services especially are made as popular as possible.

On the evening of April 29 Raymond C. Robinson invited his friends to an organ recital at King's Chapel. This was the concluding recital of a season in which Mr. Robinson played a multitude of programs of the highest type.

Francis E. Hagar continued his monthly recitals at the First Methodist Church, Medford, to include the first Sunday evening in May. His program on this occasion was attractive, the selections being: "Night," Jenkins; "Minuetto antico e Musetta," Yon; "Chant de Mai," Jongen; Prelude in C, Hollins; Toccata, Symphony 5, Widor; "The Swan," Saint-Saens.

On the fourth Sunday after Easter in the afternoon the music at Emmanuel Church was unusually fine. The choir sings with remarkable beauty of tone and with an enunciation that is at all times perfectly intelligible even when texts are unfamiliar. Particularly was this true of the chanting of Psalm 84 to music by Macfarren. It would be hard to find better diction anywhere. The choral music consisted of an old Alsatian carol, "When the Children Went to Play," and anthems by Gretchaninoff, "Gladstone Radiance," and West, "Sing We Merily unto God Our Strength." The organ recital, which followed, consisted of: Prelude, Symphony 1, Vienne; "Adagio Triste," Yon; Scherzo and Cradle Song, Grace; "Piece Heroique," Bossi. Albert W. Snow is organist-choirmaster at Emmanuel Church. He is also organ soloist at the "pop" concerts now going on at Symphony Hall under the conductorship of Agide Jacchia with about eighty members of the Boston Symphony Orchestra.

As part of the celebration of music week, a concert was given at Jordan Hall May 13 by the Boston Choral Society, Inc., of which John A. O'Shea is director. Ida MacCarthy Shea was pianist and Agnes M. Kearns was organist. Besides a large assortment of choral selections sacred and secular, quartets and solos, Mr. O'Shea and his daughter played Scherzo, Op. 36, and Pastorale, Op. 26, Guilmant, in organ and piano arrangement. Mr. O'Shea, a brilliant organist as well as a composer, is organist and choirmaster at St. Cecilia Church, Back Bay,

a church that almost alone in Boston continues to maintain a chorus choir of real excellence.

The Highland Glee Club of Newton, founded many years ago by Edgar Jacobs Smith, now occupies the first rank among clubs composed of men. It numbers sixty-five voices and at a recent contest held in Quincy took second prize. The conductor is D. Ralph Maclean, who for a long time has been organist and choirmaster at the Congregational Church, Newton Center, and conductor of a symphony orchestra of amateur players. May 9 the club sang at a service held in the First Baptist Church, Newton Center, and its work received the highest praise. Mr. Maclean played Boellmann's Prayer, Chorale and Toccata from the "Suite Gothique" as prelude and postlude, respectively, and the glee club sang Beethoven's "The Glory of the Lord in Nature"; Chadwick's "Lo, Now Night's Shadows Slowly Yield to Morning"; Franck's "O Lord Most Holy"; Parker's "The Lamp in the West"; Bach's "Now Let Every Tongue Adore Thee," and Sullivan's "The Lost Chord."

After a dozen or more years of service at the First Baptist Church, Newton Center, John Adams Loud gives up his position and D. Ralph Maclean, who has been correspondingly long at the Congregational Church, takes his place.

Miss Edith Lang, organist of the Exeter Theater, Newbury street, who all through the season has given popular recitals on Sunday afternoons at the Boston City Club, has been invited by Carl Engel to give a recital on the organ at the Library of Congress the last week in May. This distinction is another deserved feather in her musical cap.

Mme. Beale Morey of Malden, of whom frequent mention has been made in this column, on Sunday evening, May 16, repeated her lecture on "Music in the Life of the World" at the Central Congregational Church, Dorchester. This lecture was first given at the Boston Public Library with great success. On the present occasion she had the assistance of Dr. C. A. Metcalf of Worcester, baritone, and a chorus of forty voices. Mme. Morey played an elaborate program of organ music drawn from the earlier school of French composition.

Opening at Orlando Cathedral.

The three-manual organ, with echo division, built by Henry Pilcher's Sons for St. Luke's Cathedral at Orlando, Fla., was opened on the evening of May 2 with a recital by Herman F. Siewert, F. A. G. O., of Orlando. Mr. Siewert played a program which follows: "Suite Gothique," Boellmann; Andantino from Fourth Symphony, Tchaikowsky; "Will o' the Wisp," Nevin; Largo, from "New World" Symphony, Dvorak; Fantasia, from "Scheherazade," Rimsky-Korsakoff; March of the Priests, from "Athalie," Mendelssohn; Toccata and Fugue in D minor, Bach; "At Evening," Kinder; "The May Fly," Siewert; "Eve-

ning Bells and Cradle Song," Will C. Macfarlane; Allegro, Sixth Symphony, Widor.

This organ is the gift to the church of A. D. Mallory and W. R. O'Neal, in memory of Mrs. Annie Louise Mallory and Mrs. Jessie Mallory O'Neal. It has thirty-three full sets of pipes. The specifications appeared in the May, 1925, issue of The Diapason.

Drive for High School Organ.

Plans for a campaign to raise funds for an organ, to be installed in the West Philadelphia High School for Girls, were considered April 22 when several hundred alumnae of the institution met at the school with faculty representatives. Parke Schock, former principal of the school, invoked the aid of the graduates and student body in assisting the project to the fullest. He pointed out the need for such an instrument, citing its value. Mr. Schock is now principal of Overbrook High School. The probable expenditure for the organ is to be \$15,000.

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AMERICAN ORGAN QUARTERLY

Vol. 7

No. 17

APRIL, 1926

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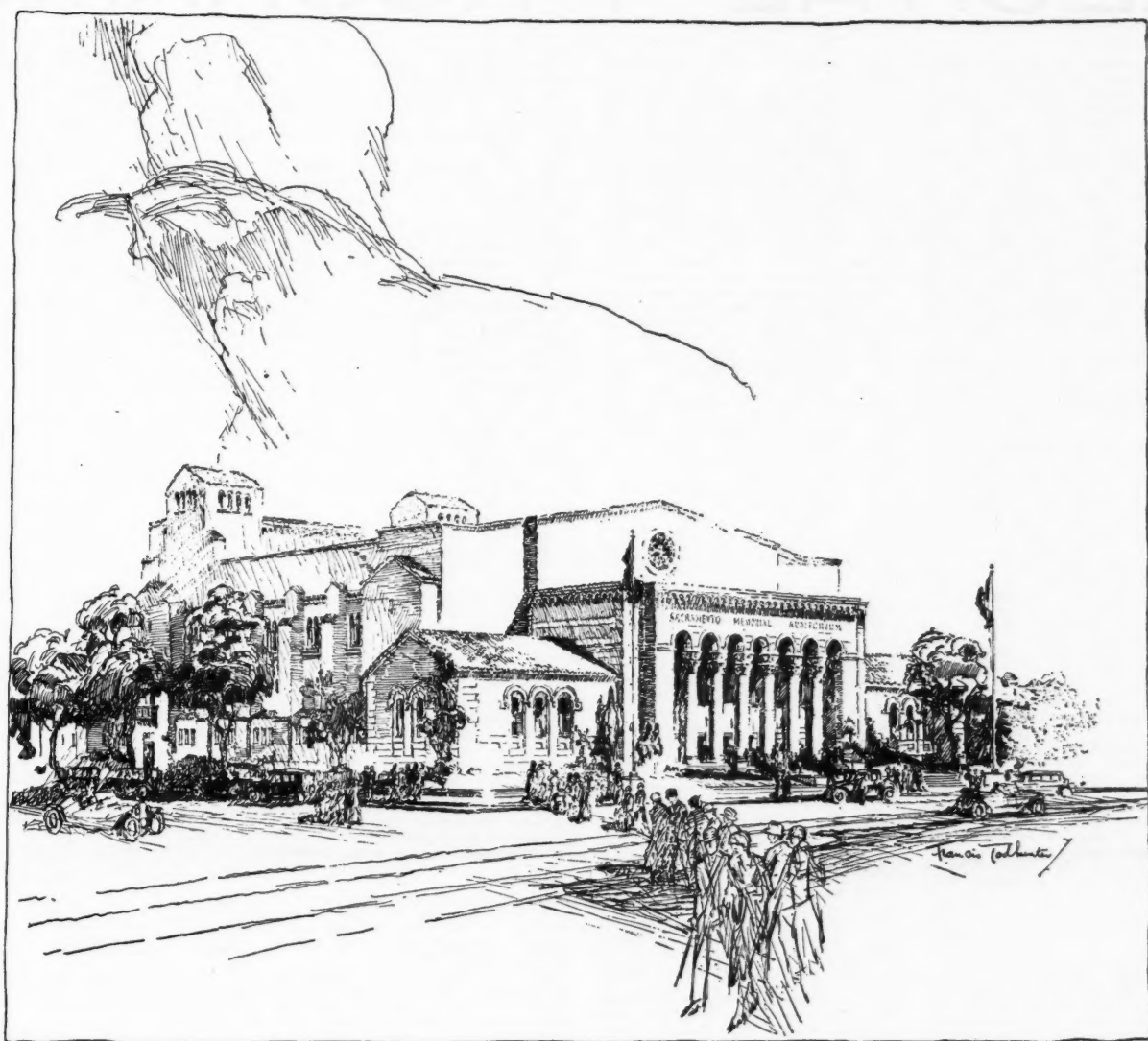
SEIBERT

59 RECITALS THIS SEASON

RECENT BOOKINGS:

Philadelphia Sesquicentennial Exposition, July 3rd
East Stroudsburg, Pa., May 5th, re-engagement.
Freeport, Long Island, May 3rd, dedicatory recital.
Gettysburg, Pa., April 22nd.
Bloomsburg, Pa., April 20th.
Reading, Pa., April 18th, Municipal recital.
St. Petersburg, Florida, April 11th to 12th, 5000 people, re-engaged for next season.
Fort Lauderdale, Florida, April 9th, re-engagement.
Lake Worth, Florida, April 7th, re-engagement.

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| Scottish Rite Temple, | San Jose, | Three Manual and Echo | 62 stops |
| Castilleja School, | Palo Alto, | Three Manual | 45 stops |
| First Congregational Church, | Sacramento, | Two Manual | 19 stops |
| Masonic Temple, | Los Angeles, | Two Manual | 16 stops |

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RECITAL PROGRAMS

J. Norris Hering, F. A. G. O., Baltimore, Md.—Mr. Hering, dean of the Chesapeake chapter, American Guild of Organists, and one of the editors of the Sunday Sun, played this program, from memory (as all his solo work has been played for more than twenty-two years) at the Protestant Episcopal Church of St. Michael and All Angels, April 27: Improvisation (allegro giocoso), Op. 150, No. 7, and Prelude from No. 3, Op. 99, Saint-Saens; "Marche Solennelle," de la Tombelle; Offertory in D flat, Salome; "Lament," Arabesque and "Silhouette," Carl McKinley; "Paquena Cancion," Luis Urteaga; Pastorale in E, Lemare; Scherzo, from First Symphony, Maqualre; Finale, from Second Symphony, Widor; Lento and Finale, from Seventh Symphony, Widor.

Mr. Hering also had recital appearances for the Maryland Casualty Company (Baltimore) March 21 and May 2—the latter in connection with a music festival in celebration of national music week.

John McE. Ward, Philadelphia, Pa.—Dr. Ward gave the opening recital on the new organ in St. Mark's Lutheran Church, of which he is the organist, on the evening of April 27 before a large audience which was delighted with the instrument. The organ is a four-manual of sixty-five speaking stops, built by the Hall Organ Company. The specification appeared in The Diapason in July, 1923. Dr. Ward's program was as follows: Concert Overture, Maitland; "In Summer," Stebbins; Evensong, Martin; "Aria Populaire," Bossi; Impromptu, Heinrich Hoffman; Prelude and Fugue, E minor, Bach; "Christmas in Sicily," Yon; Minuet ("Samson"), Handel; "Sunrise," Karg-Elert; "Romance sans Paroles," Bonnet; Concert Allegro, Orlando Mansfield.

Dr. Ward gave a second recital May 13, when the church again was crowded to the standing-room only point. His offerings included: Scherzo Symphonie, Debat-Ponsan; Minuet, Boccherini; Canzona, Faulkes; "Sing, with Glad Rejoicing," Luzzi; Prelude to Act 3, "Lohengrin," Wagner; Largo, Handel; "In Paradise," Dubois; "I Will Extol Thee, O Lord" ("Ell"), Costa; Andante, Fifth Symphony, Beethoven; Gavotte, Handel; "Miriam's Song of Triumph," Reinecke; Prelude, "The Deluge," Saint-Saens; "The Swan," Saint-Saens; Hungarian Dance, Brahms.

James Philip Johnston, F. A. G. O., Pittsburgh, Pa.—In a recital at the First Presbyterian Church of Irwin, Pa., May 3, Mr. Johnston played the following program: Overture to the Occasional Oratorio, Handel; "Romance sans Paroles," Bonnet; Toccata and Fugue in D minor, Bach; Aria in D, Bach; Spring Song, Hollins; Adagio from Sonata in G minor, James Philip Johnston; Improvisation; Berceuse, Dickinson; Capriccio, Lemaigre; Finale in E flat, Guilman.

Under the auspices of the Western Pennsylvania chapter, A. G. O., Mr. Johnston played these compositions in a recital at the East Liberty Presbyterian Church March 25: Overture to the Occasional Oratorio, Handel; Chorale Prelude, "Herzlich thut mich verlangen," Reger; Passacaglia and Fugue in C minor, Bach; "Romance sans Paroles," Bonnet; Chorale No. 1, in E major, Franck; "The Bells of St. Anne de Beaupre," Russell; Rhapsody, James Philip Johnston; Berceuse, Dickinson; "Grand Choeur Dialogue," Gigout.

In a recital at the East Liberty Presbyterian Church May 25 Mr. Johnston played: Concert Overture in C minor, Hollins; Adagio from Sonata in G minor, James Philip Johnston; Caprice in B flat, Guilman; "The Meeting of Mary Magdalene and Jesus" from "Mary Magdalene" (arranged from the orchestral score by Mr. Johnston), T. Carl Whitmer; Improvisation, in three movements, based upon themes furnished by members of the American Guild of Organists, presented at the intermission; Adagio in A minor, Bach; "Elves," Bonnet; Finale from First Symphony, Vienne.

E. Harold Geer, Poughkeepsie, N. Y.—Professor Geer gave his 300th recital at Vassar College Sunday evening, May 2. His program was as follows: Toccata and Fugue in F major, Bach; Chorale Preludes, "O Mensch, bewein dein Sünde" and "In Dir ist Freude," Bach; Andante-Allegro from "Grande Piece Symphonique," Franck; Chorale in A minor, Franck; Cantilene from "Symphony Romane" and Toccata from Fifth Symphony, Widor.

Edwin M. Steckel, Charlotte, N. C.—In a recital arranged by the Treble Clef Club on May 11 Mr. Steckel played this program: "Suite Gothique," Boellmann; A Springtime Sketch, Brewer; "Will o' the Wisp," Nevin; Andante Cantabile (String Quartet), Tschalkowsky; "The Tragedy of a Tin Soldier," Nevin; "O'er

Flowery Meads," Dunn; "Finlandia," Sibelius.

Allan R. Kresge, Athens, Ohio.—Mr. Kresge, head of the college of music of Ohio University, gave a recital of American compositions for Alpha Kappa chapter of Phi Mu Alpha at the First Methodist Church May 17, his selections for this occasion being the following: Suite in G minor, Rogers; "The Swan," Stebbins; An Indian Serenade, Vibbard; Toccata for Flute, Yon; "Swing Low, Sweet Chariot," Diton; "Meditation Serieuse," Bartlett; Passacaglia, Middel-schulte.

Samuel A. Baldwin, New York City.—Mr. Baldwin's final programs of the season at the College of the City of New York were as follows:

May 2—Chromatic Prelude and Fantasia (MSS), Chaffin; Chorale Prelude, "Adorn Thyself, Fond Soul," Bach; "Les Jongleurs" and "La Zingara," from Sonata, "A Pageant," Jepson; Canzonetta, McCollin; "Vermeland," Hanson; Largo, Handel; Chaconne, Bonnet; "Moment Musicale," No. 2, Schubert; Finale from First Symphony, Vienne.

May 5—Prelude and Fugue in C minor, Bach; Largo, Sonata Op. 2, No. 2, Beethoven; Sonata 5, Guilman; "Forest Whispers," Frysinger; Gavotte, Martini; Prelude in C sharp minor, Rachmaninoff; Fountain Reverie and Festival Toccata, Fletcher.

May 9—Prelude in E minor, Bach; "Aria Popolare," Bossi; "Forest Spell" from "Siegfried," Wagner; "Consolation," Rene L. Becker; "May Time," Lemare; Theme (Varied) in E, Faulkes; "Liebestraum," Liszt; Fifth Symphony, Widor.

Professor Baldwin's recitals will be resumed on Sundays and Wednesdays beginning Oct. 17.

Frederic B. Stiven, Urbana, Ill.—Professor Stiven played the following compositions in the recital at the University of Illinois Auditorium Sunday afternoon, May 9: Chorale, Op. 93, Guilman; Aria in D major, George W. Andrews; Minuet, Op. 68, No. 2, Grieg; "Song of the Basket Weaver," Russell; "Marche Funebre et Chant Seraphique," Guilman; Nocturne and Scherzo, Dethier; "Mother o' Mine," Frank E. Tours.

Allan Bacon, Stockton, Cal.—Mr. Bacon began a series of Sunday vesper recitals at the College of the Pacific April 11. They are played on the Watt memorial organ built by the Estey Company for the college. The May programs were as follows:

May 2—Chorale in A minor, Franck; "Elves," Bonnet; "Pale Moon," Frederick K. Logan; Symphony in B minor, Schubert (First movement—Allegro Moderato); Nocturne, William John Hall; Toccata, Gigout; Variations on a Scotch Air, Buck.

May 9—Toccata in D minor, Reger; "Legende," Clokey; Andante Cantabile, Tschalkowsky; Chorale—Improvisation, Karg-Elert; "The Wind Blows," Allan Bacon; "Meditation a Sainte Clotilde," James; "Carillon," Vienne.

May 16—A Sea Sketch, Frank Howard Warner; Toccata and Fugue in D minor, Bach; "A Legend of the Desert," Stoughton; Madrigal, Sowerby; "From the Land of the Sky-Blue Water," Cadman; Allegro, from Second Symphony, Vienne.

Helen Hall-Hoskinson, A. A. G. O., Clarinda, Iowa.—Mrs. Hoskinson gave a music week recital for the pupils of the Clarinda junior high school and invited friends at the United Presbyterian Church on the afternoon of May 7, playing the following program: Largo, from "New World" Symphony, Dvorak; "To Spring," Grieg; Andante Cantabile, from String Quartet, Tschalkowsky; "In Elizabethan Days," Kramer; Russian Boatman's Song on the River Volga, arr. by Eddy; "From the Land of the Sky-Blue Water," Cadman; Meditation, from "Thais," Massenet; "Drink to Me Only With Thine Eyes," Old English Air; "Chanson Indoue," Rimsky-Korsakoff; "Poet and Peasant" Overture, Suppe.

Sutherland Dwight Smith, Pittsburgh, Pa.—Mr. Smith gave a recital April 26 at the First Presbyterian Church of New Martinsville, W. Va., and another on April 28 at the First Methodist Church of Circleville, Ohio. At New Martinsville his program was: "Epithalame," MacMaster; Berceuse, Godard; Prelude, Op. 28, No. 29, Chopin; "Marche Solennelle," Ketterer; "Chant d'Amour," Gillette; "Canzone Amorosa," Nevin; "Rondo d'Amour," Westerhout; Festal March, Smart; "To a Wild Rose," MacDowell; Largo, Handel; "Vesper Bells," Spinney; "The Evening Star" and "Pilgrims' Chorus," Wagner.

Ernest Prang Stamm, St. Louis, Mo.—Mr. Stamm used the following selections in his Sunday evening recitals at the Second Presbyterian Church during May: "Morning Mood," Grieg; "Flat Lux," Dubois; "O'er Flowery Meads," Dunn;

Scherzo, Dethier; "Eventide," Harker; Gavotte, Rameau-Stamm.

May 9—Toccata and Fugue in D minor, Bach; "Echoes of Spring," Friml; Festival March, Gray; "Vesperale," Frysinger; Southland Sketch, Burleigh; Allegro, Calkin.

May 16—"The Bells of St. Anne de Beaupre," Russell; Toccata, Demarest; Rural Sketches, Nevin; "De Profundis," Bartlett.

May 23—"Mountain Idyl," Schminke; Allegro Moderato, from "Sonata Pontificale," Lemmens; Grand Fantasia ("The Storm"), Lemmens; Serenade, Rachmaninoff; "Indian Legend," Vibbard; Fuga-Fanfare, Widor.

May 30—"Invocation," Maily; "Grand Choeur Dialogue," Gigout; "Finlandia," Sibelius; Cantilene, Salome; "Angelus," Renaud; "Hymnus," Rosseter Cole.

Andrew Baird, A. A. G. O., Poughkeepsie, N. Y.—In a recital May 13 at the Reformed Church Mr. Baird gave the following program: Toccata and Fugue in D minor, Bach; "Invocation," Maily; Scherzo, Hoyte; March of the Holy Grail, from "Parsifal," Wagner; Grand Chorus in March Form, Guilman; "By the Waters of Babylon," Stoughton; Polish Dance (arranged by Andrew Baird), Scharwenka; "Dance of the Reed Flutes," Tschalkowsky; "Song of India," Rimsky-Korsakoff; Overture to "Tannhäuser," Wagner.

Raymond C. Robinson, Boston, Mass.—In a recital at the First Baptist Church of Tampa, Fla., April 6 Mr. Robinson, organist of King's Chapel, Boston, presented these offerings: Allegro Vivace (Symphony 6), Widor; "Ave Maria," Henselt; "Ariel," Bonnet; "Marche Religieuse," Guilman; Intermezzo in D flat, Hollins; "To Spring," Grieg; Canon and Sketch in F minor, Schumann; London-derry Air, arr. by Saunders; Toccata in F (Symphony 5), Widor; "Where Dusk Gathers Deep," Stebbins; Finale in B flat, Franck.

Mr. Robinson gave a second recital on the same organ, just completed by Midmer-Losh, Inc., on April 8.

O. H. Kleinschmidt, A. A. G. O., Warrenton, Mo.—In his vesper recitals at the College church this spring Mr. Kleinschmidt presented these programs:

March 7—Polonaise Militaire, Chopin; "Festival of the King," Grieg; "Romance," Rimsky-Korsakoff; "Alpine Fantasy and Storm," Flagler.

April 25—Andante, Silas; Spring Song, Mendelssohn; "Our Yesterdays," Slade-Lesslie; "Narcissus," Nevin; Grand Processional March, "Queen of Sheba," Gounod.

Nathan Iredell Reinhart, Ventnor, N. J.—In the month of April Mr. Reinhart gave a series of Sunday evening recitals at the First Presbyterian Church, Atlantic City, playing:

Music by Spanish composers: "Salida," Urteaga; "Interludio," Arabolaza; "Diferencias sobre el Canto del Caballero," de Cabezón.

French composers: Grand Offertoire in G, Lefebure-Wely; "The Swan," Saint-Saens; Offertoire in F, Batiste; "Lied des Chrysanthemes," Bonnet.

English composers: Prelude, Purcell; "Salut d'Amour," Elgar; Andantino, Lemare.

Italian composers: Theme with Variations, Op. 110, Bossi; "Toccata per l'Elevazione," Frescobaldi; Gavotte, Martini.

Harriet Case Stacey, Long Beach, Cal.—Miss Stacey, organist of the First Baptist Church, played several organ selections in a musical service on the evening of April 18, assisted by a violin quartet and the church choir. A feature was a piano and organ number, in which Mrs. Myrtle Hill presided at the piano. The organ numbers included: Meditation on "Come, Ye Disconsolate," Gillette; Fantasia, Bubeck; "Narcissus" (piano and organ), Nevin; Finale, Douglas.

Harold D. Smith, Ithaca, N. Y.—In his recitals at Cornell University Professor Smith recently has played these programs:

April 16—Sonata in the Style of Handel, Wolstenholme; Cantilene, Hollins; Intermezzo, Bonnet; Andante from String Quartet, Debussy; Toccata and Fugue in D minor, Bach.

April 23—Sonata No. 3 (Con moto maestoso and Andante Tranquillo), Mendelssohn; Menuet from "Le Devin du Village," Rousseau; "Liebestod," from "Tristan und Isolde," Wagner; "Chant du Soir," Bossi; "Orientale," Cul; Symphonic Poem, "Blanik," Smetana.

April 30—Toccata and Melodia, Reger; Andante, Stamitz; Pavane ("The Earl of Salisbury"), Byrd; Air from "Orpheus," Gluck; Sonata No. 1, A minor, Borowski.

May 7—Introduction to Third Act of "Lohengrin," Wagner; "Dedication," from Orchestral Suite, "Through the Looking-Glass," Deems Taylor; Canon,

Jadassohn; Evening Song, Baintow; "The Enchanted Forest," from Suite, "In Fairyland," Stoughton; Irish Tune, Grainger; "Finlandia," Sibelius.

Homer Whitford, Hanover, N. H.—A request program played by Mr. Whitford at Rollins Chapel, Dartmouth College, May 7, consisted of these selections: Triumphant March from "Aida," Verdi; Slave Song, Whitford; "In Springtime," Kinder; Chorale No. 3, in A minor, Franck; "Within a Chinese Garden," Stoughton; "The Musical Snuff-Box," Liadoff; "Song of the Volga Boatmen," Russian Folk-song; Fantasia on "Carmen," Bizet-Lemare.

Russell H. Miles, Urbana, Ill.—In his recital at the University of Illinois May 2 Mr. Miles' program was as follows: Canzona, Bach; Prelude to "The Deluge," Saint-Saens; "Redemption," Bossi; "Andante du Quatuor," Debussy; "Within a Chinese Garden," Stoughton; "Alleluia," Bossi; Intermezzo, Szallit.

Charles Galloway, St. Louis, Mo.—Mr. Galloway gave a recital in St. Matthew's Church at Wheeling, W. Va., April 30 and his selections included: "Cristo Trionfante," Yon; Mountain Sketches, Clokey; "The Brook," Dethier; Variations on a Scotch Air, Buck; Rural Sketches, Nevin; Scherzo-Cantabile, Wely; Evensong, Johnston; Fugue a la Gigue, Bach.

In a recital at St. Peter's Church, St. Louis, before the Missouri chapter, A. G. O., April 24, Mr. Galloway played as follows: "Iste Confessor," Guilman; Mountain Sketches, Clokey; "Pieve Heroique," Franck; Rural Sketches, Nevin; "The Brook," Dethier; Fugue a la Gigue, Bach.

Marshall Bidwell, Cedar Rapids, Iowa.—In his recitals at the First Presbyterian Church Tuesday afternoons at 5 o'clock, on the forty-nine-stop four-manual Skinner organ, Mr. Bidwell recently has played:

April 6—"Jubilate Amen," Kinder; "By the Sea," Schubert; "From the Land of the Sky-blue Water," Cadman; "Resurrection Morn," Johnston; Caprice ("In Springtime"), Kinder; Hallelujah Chorus ("Messiah"), Handel.

April 13—Toccata, Dubois; "Deep River," arr. by Rogers; "Orientale," Cul; Scherzo (Sonata in E minor), Rogers; Fuga (Sonata in E minor), Rogers; Intermezzo ("Cavalleria Rusticana"), Mascagni; "Pale Moon," Logan.

April 20—Compositions of Felix Mendelssohn: Overture to "Midsummer Night's Dream"; Andante from Violin Concerto; "On Wings of Song"; "War March of the Priests" ("Athaliah"); Aria,—"If with All Your Hearts" ("Elijah"); "Consolation" (Songs without Words).

April 27—Concert Overture (B minor), Rogers; Meditation, Sturges; "Dance of the Reed-Flutes" (Nutcracker Suite), Tschalkowsky; Berceuse, Kronke; Caprice ("The Brook"), Dethier; Reverie on a Familiar Hymn.

William H. Barnes, Chicago.—In a recital marking the dedication of the three-manual Austin organ at the First Baptist Church of Joliet, Ill., on the afternoon of May 9, Mr. Barnes presented this program: "Caprice Heroique," Bonnet; Andante Cantabile, String Quartet, Tschalkowsky; "Ronde Francaise," Boellmann; Largo, Dvorak; Scherzo, Rogers; Andante (Symphony 6), Tschalkowsky; Romance, Lemare; Nocturne, Ferrata; Toccata ("Suite Gothique"), Boellmann.

Mr. Barnes was heard in recital also at the First Methodist Church of Appleton, Wis., on May 5.

Miss Charlotte Klein, St. Augustine, Fla.—In a recital at Trinity Church, April 15, Miss Klein's program was as follows: Sonata, G minor (Allegro), Ruffer; Sketch, Sturges; Irish Tune from County Derry, arr. by Lemare; "Caprice Heroique," Bonnet; Reverie, Bonnet; Fugue in A minor, Bach; "The Bells of St. Anne de Beaupre," Russell; Eighth Symphony (Finale), Widor.

On May 5 Miss Klein played this program: Sonata in F minor (Prelude), Rheinberger; Scherzo, Hollins; "Priere," Borowski; "The Brook," Dethier; "Dawn," Jenkins; Fugue in G minor, Dupre; "A Memory," Alec Moncrief; "Now Thank We All Our God," Karg-Elert; "Melodie," Nielson.

Hans C. Fell, Kansas City, Mo.—In his recital at the Independence Boulevard Christian Church on the afternoon of May 2, Mr. Fell played this program: Sonata No. 3 (B flat), Rogers; Berceuse, Spinney; "Elsa's Bridal Procession to the Minister" (Lohengrin), Wagner; Toccata, Kinder; Lullaby and Prayer (request), Louis Baker Phillips; "Vermeland" (request), Howard Hanson; Introduction to Third Act of "Lohengrin" (request), Wagner.

On April 4 Mr. Fell played as follows: Nuptial Suite, Truette; "Echoes of Spring," Friml; "Buriesca e Melodia," Baldwin; "The Ebony Lute," William Lester; Spring Song, Macfarlane; "Hymn of Glory," Yon.

RECITAL PROGRAMS

Claude L. Murphree, Jr., Gainesville, Fla.—Mr. Murphree, organist at the University of Florida, gave the following program in dedicating the three-manual Möller organ at the First Baptist Church of Lake City, Fla., May 2: Toccata from Fifth Symphony, Widor; Melody in A major, Dawes; "Thistle-down" (Capriccio), Loud; "Within a Chinese Garden," Stoughton; Prelude and Fugue in D major, Bach; "Swing Low, Sweet Chariot," arr. by Lemare; "Snow-Flakes" (arr. by C. L. Murphree), Matilda Bilbro; "Song of the Basket-Weaver" (from "St. Lawrence Sketches"), Russell; "Killarney," Balfie; "The Voice of the Chimes," Luigini; Anvil Chorus from "Il Trovatore," Verdi; Lemare; Largo from "Xerxes," Handel.

In a recital of works by American composers, played on the Skinner organ at the university on the afternoon of May 2, Mr. Murphree's offerings were: Finale from Second Sonata, Edward Shippen Barnes; Reverie, Frysinger; Sarabande, Edwin M. Lott; Legend, "A Deserted Farm," MacDowell; "To a Wild Rose," MacDowell; Processional, Mathilde Bilbro; Pastel, "Mignonette," Van Denman Thompson; "Snow-Flakes" and "The Quiet Hour," Bilbro; Sonata, "The Chambered Nautilus," Humphrey J. Stewart.

Harold F. Rivenburgh, Hudson, N. Y.—Mr. Rivenburgh played the following selections at a musical service on the evening of May 2 in Christ Church: Prelude to "Tristan and Isolde," Wagner; "Within a Chinese Garden," Stoughton; "War March of the Priests" from "Athalie," Mendelssohn.

Harold B. Niver, Binghamton, N. Y.—Mr. Niver, organist and choirmaster of Christ Episcopal Church of Binghamton, gave the following recital at St. Paul's Episcopal Church, Owego, N. Y., Sunday evening, May 9: Fantasia and Pastorale from Sonata in D flat, Rheinberger; "Morgenstimmung," from Peer Gynt Suite, Grieg; Toccata and Fugue in D minor, Bach; Pastoral Melody, West; "An Ellabethan Idyll," Noble; Berceuse from "Jocelyn," Godard; "Marche Religieuse," Guilmant. Mr. Niver was assisted by Master Robert E. Fisher, boy soprano soloist of Christ Church.

Paul Allen Beymer, Cleveland, Ohio.—Mr. Beymer, organist of the Temple, gave a recital at St. Paul's Evangelical Church, Wheeling, W. Va., April 20. His program follows: Concert Prelude and Fugue, Faulkes; "Softening Shadows," Stoughton; Menuetto from Symphony No. 11, Haydn; Serenade, Rachmaninoff; March in D, Guilmant; Processional, Urteaga; "Comunion," Torres; Humoresque, "L'Organo Primitivo," Yon; "The Swan," Saint-Saens; Grand March from "Aida," Verdi.

Mrs. J. H. Cassidy, Dallas, Texas.—Mrs. Cassidy gave the following program in a recital at the Central Christian Church April 19 on the large Hillgreen-Lane organ: "Pledge Heroique," Franck; Madrigal, d'Antalfy; "A Daguerreotype," Gaul; Toccata, Mulet; "Echo," Tombelle; "Ave Maria," Schubert; Minuet, Stewart; Meditation, Cassidy; Finale from Sonata, Jepson.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in recent popular programs at the Auditorium included: Priests' March from "The Magic Flute," Mozart; Aria in D major, Bach; Spring Song, Mendelssohn; "Devotion," Liszt; Consolation, No. 4, Liszt; Prelude to "The Holy City," Gaul; Pastoral (new), Frederiksen; "Forgiveness," Hastings; Prelude to "The Deluge," Saint-Saens; "Celestial Triumph," Boito.

Corinne Dargan Brooks, Houston, Tex.—In a national music week recital at Trinity Church, of which she is the organist, Mrs. Brooks played as follows on the afternoon of May 3: Introduction to Act 3 ("Lohengrin"), Wagner; London-derry Air ("Farewell to Cucullain"), arranged by Coleman; "Will o' the Wisp," Nevin; Allegro Cantabile (Fifth Symphony), Widor; Russian Rhapsody, Milligan; "A Rose Garden of Samarkand," Stoughton; "Marche Slav," Tchaikowsky; "Indian Wall," Dvorak.

In a recital on the new Pilcher organ at Temple Beth Israel Mrs. Brooks played: "Finlandia," Sibelius; Russian Rhapsody, Milligan; Berceuse, Dickinson; "Marche Slav," Tchaikowsky; "Mist," Gaul; Fountain Reverie, Fletcher.

S. Henry Hallstrom, A. A. G. O., Oakland, Cal.—In "an hour of organ music" at "The Abbey" Sunday afternoon, April 11, Mr. Hallstrom played as follows: Allegro from Symphony 2, Vienne; Adagio from Symphony 6, Widor; Fugue in G minor (The Great), Bach; Andante from Sonata 4, Bach; Toccata in D minor, Nevin; "Potomac Park Boat Song," Shure; "Caprice Viennois," Kreisler; Finale from Symphony 4, Widor.

Gertrude Bartlett, Morrison, Ill.—Miss Bartlett, organist of First Church of Christ, Scientist, gave the following pro-

gram at the church the evening of May 6: Andante from "Symphonie Pathetique," Tchaikowsky; Minuet in G, Beethoven; Third Sonata in C minor, Guilmant; Melody, Dawes.

Clarence Heckler, Harrisburg, Pa.—Mr. Heckler, organist of the First United Brethren Church, gave a recital at Trinity Lutheran Church, Camp Hill, Pa., May 3. He played: Concert Overture in E flat, Faulkes; Reverie, Dickinson; Allegro Vivace (Symphony 5), Widor; Capriccio (from Sonata in B flat), Rogers; Intermezzo in D flat, Hollins; Minuet in A, Boccherini; Toccata (Symphony 5), Widor.

Reginald W. Martin, Mus. B., Sweet Briar, Va.—In a recital March 28 at Sweet Briar College Mr. Martin's program consisted of these selections: "Pledge Heroique," Franck; Sonata Romantica, Yon; Chorale, "Gedankenvoll ich Wandere," Grieg; Andante (Fifth Symphony), Tchaikowsky; Overture, "Athalie," Mendelssohn.

Horace G. Seaton, Winona, Minn.—In one of his series of recitals at St. Paul's Episcopal Church Mr. Seaton played this program May 2: Minuet in C, Smart; Allegretto from "Hymn of Praise," Mendelssohn; "Marche Religieuse," Saint-Saens; "The Curfew," Horsman; Andante Cantabile from Symphony No. 5, Tchaikowsky; "May Night," Palmgren; Two scenes from "Sigurd Jorsalfar," Grieg.

Sherman Schoonmaker, Mus. B., Urbana, Ill.—Mr. Schoonmaker gave the Sunday afternoon recital at the University of Illinois April 25, playing these selections: Fugue in D major, Bach; Menuet, Handel; Sonata in E minor, Rogers; Oriental Sketch in C minor, Bird; "Grand Choeur Dialogue," Gigout; "In Silent Woods," Rimsky-Korsakoff.

Edward G. Mead, Granville, Ohio.—Mr. Mead, teacher of organ at Denison University, gave a recital before the Central Ohio chapter, A. G. O., Sunday afternoon, April 25, in the King Avenue Methodist Church at Columbus. Mr. Mead's offerings included: Suite in G minor (Allegro Symphonique and Meditation), Truette; Caprice in B flat, Guilmant; Andante Religioso, Liszt; Prelude and Fugue in A minor, Bach; "Liebestod," Wagner; Largo, Handel; Spring Song, Macfarlane; Elegy, Parry; Finale from First Symphony, Vienne.

Charles F. Hansen, Indianapolis, Ind.—In a recital at the First Christian Church of New Castle, Ind., May 3 Mr. Hansen, of the Second Presbyterian Church of Indianapolis, played this program: "Marche Pontificale," de la Tombelle; Spring Song, Hollins; Prelude and Fugue in E minor, Bach; Intermezzo from Suite for Organ, Rogers; Allegro Symphonique, Salome; Sketches of the City, Nevin; Introduction to Third Act of "Lohengrin," Wagner; Largo from "New World" Symphony, Dvorak; Cantilene Pastoral in B minor, Guilmant; Gavotte in F major, Martini; Concert Overture in E flat, Faulkes.

Marion Schall, Minneapolis, Minn.—Miss Schall was presented by Hamlin Hunt in a recital at Plymouth Church, May 18. She played as follows: Third Sonata, Borowski (Allegro con spirito and Intermezzo); Fugue in G minor, Bach; "Amariis," Old French; Third Chorale, Franck; Allegro Cantabile from Fifth Symphony, Widor; "Angelus," Bossi; "Pomp and Circumstance," Elgar.

George Leland Nichols, Delaware, Ohio.—In a vesper recital at the Presbyterian Church, April 25, Mr. Nichols played these selections: "Menuet Gothique," Boellmann; Intermezzo from Suite in E major, Nichols; "Finlandia," Sibelius. Mr. Nichols played the only organ selection on a program celebrating music week at the Presbyterian Church, May 4, using Stebbins' "Oh, the Lifting Springtime."

Frank M. Church, Athens, Ala.—In a recital which preceded the singing of the new cantata "Hosanna," by Roy E. Nolte, at the First Methodist Church of Athens, Ala., on the evening of April 4, Mr. Church played these selections: Canzonetta, J. P. Ludebuehl; "Marche Religieuse," Faulkes; "Vision," Rheinberger; Pastoral, Franck; "Dreaming," Strauss; Toccata in E minor, Callaerts.

Frances Anne Cook, Chicago.—In a recital on May 18 at the North Shore Baptist Church Miss Cook played this program: Chorale, "All Men Must Die," and Pastoral, Bach; Caprice, Guilmant; "The Brook," Dethier; Springtime Sketch, Brewer; "Sunset and Evening Bells," Federlein; Finale from First Symphony, Vienne.

Raymond C. Robinson, Boston, Mass.—In a recital April 29 at King's Chapel Mr. Robinson played: Chaconne, Karg-Elert; Sonata, Bach; Allegro (Sonata 1), Bach; Chorale Prelude, "Jesus Christ, Our Redeemer," Bach; Berceuse, Bonnet;

Chorale in A minor, Franck; Menuet, Vienne; "Divertissement," Vienne; "Wind in the Pine Trees," Clokey; Toccata (Symphony 5), Widor.

For the last of his Monday noon recitals of the season at King's Chapel, broadcast by station WNAC, which was presented April 26, Mr. Robinson's program included: Prelude and Fugue in E, Saint-Saens; Adagio (Symphony 3), Saint-Saens-Bernard; Chaconne, Karg-Elert; Idyl (Sonata in C), Rheinberger; Chorale Prelude, "In Thee Is Gladness," Bach; "Dreams," Stoughton; "Carillon-Sortie," Mulet.

Hermann Almstedt, Columbia, Mo.—In a music week recital at Calvary Episcopal Church at noon May 3 Dr. Almstedt of the University of Missouri played the following selections: Prelude and Fugue in D minor, Bach; Sarabande, Bach; Gothic Suite, Boellmann; Gavotte, Neustadt; Largo, Handel.

Gordon Balch Nevin, Johnstown, Pa.—Mr. Nevin gave a recital on the new Casavant organ in the Second Presbyterian Church of Pottsville, Pa., May 19. His offerings consisted of the following: Military March, "Pomp and Circumstance," Elgar; "Moment Musical" (F minor), Schubert; "The Angelus," Massenet; Waltz from "Faust," Gounod; "Daguerreotype of an Old Mother," Gaul; American Fantasia, Herbert; Festal Procession and "Will o' the Wisp," Nevin; "Candle Dance of the Brides of Cashmere," Rubinstein; "The Last Hope," Gottschalk; Overture to "Euryanthe," Weber.

John Groth, Pittsburgh, Pa.—In a recital at Carnegie Music Hall under the auspices of the department of music of Carnegie Institute May 10 Mr. Groth played this program: Prelude and Fugue in D major, Bach; "Soeur Monique," Couperin; Sonata, "The Ninety-fourth Psalm," Reubek; Variations on a Ground Bass of Handel, Karg-Elert; "Angelus," Karg-Elert; "Pledge Heroique," Franck; Pastoral, Bonnet; Toccata, "Tu es Petra," Mulet.

F. P. Leigh, St. Louis, Mo.—Dr. Leigh of the Third Baptist Church, St. Louis, gave the opening recital on a three-manual Kilgen organ in the First Baptist Church of Du Quoin, Ill., April 29. His offerings included: Concert Overture in C minor, Hollins; Evening Song, Bairstow; "Echoes of Spring," Friml; "The Bells of Aberdovey," Stewart; Sonata Romantica, Yon; Andante (First Sonata in A minor), Borowski; Reverie, Dickinson; "The Music Box," Lladoff; Concert Fantasia in F minor, Freyer; "The Answer," Wolstenholme; "The Bells of St. Anne de Beupre," Russell; "Marche aux Flambeaux," Guilmant.

Fred Faassen, Zion, Ill.—Among his programs at Shiloh Tabernacle in May Mr. Faassen presented the following:

May 12—"Chant de Bonheur," Lemare; "Under the Leaves," Thome; Andante Cantabile from Symphony No. 4, Widor; "Grand Choeur," Dubois; Largo from "New World" Symphony, Dvorak; Serenade, Gounod; "Glow Worm," Lincke.

May 16—Prelude, Dubois; March in F, Steane; Andante Cantabile from Fourth Symphony, Widor; "A Sea Song," MacDowell; Vorspiel to "Otto Visconti," Gleason; Angels' Serenade, Braga.

May 19—"Cantilene Nuptiale," Dubois; Serenade, Schubert; "The Golden Wedding," Gabriel-Marie; Elegie, Massenet; "Wedding of the Winds," Hall; "Somewhere a Voice Is Calling," Tate; "My Wild Irish Rose," Olcott.

Karl Otto Staps, Denver, Colo.—Mr. Staps took part in three faculty recitals of the Denver College of Music in May, all of which were broadcast. The recitals were presented on Sunday afternoons. His offerings included:

May 16—Fantasia and Fugue in G minor, Bach; Evening Song, Bairstow; Idylle, Le Beau; Sonata, C minor, Guilmant; Scherzo, B flat, Hoyte; "Grand Choeur," Guilmant.

May 30—Prelude and Fugue in A minor, Bach; Cantabile, Loret; Intermezzo, Callaerts; Sonata, F minor, Mendelssohn; Berceuse, Guilmant; Overture in C minor, Hollins.

Eric De Lamarter, Chicago.—Mr. De Lamarter gave the following program in a recital at St. Luke's Episcopal Church, Kalamazoo, Mich., May 11, on the new Möller organ, at the invitation of Henry Overley, organist and choirmaster of that church: "Rejoice, Ye Pure in Heart," Sowerby; Pastoral, Cesar Franck; "Chant de Printemps," Bonnet; "Elves," Bonnet; "Poeme Tchèque," Bonnet; Prelude, Clerambault; Chorale, "Deeply Bewail I My Sins," Bach; Pastoral, Symphony 2, Widor; Scherzo, Rousseau; "Eventide," Fairclough; March in Miniature, De Lamarter.

Clarence F. Read, Rome, N. Y.—Mr. Read has played the following programs

in Sunday evening recitals at the First Baptist Church during May:

May 2—"From the South," Lemare; "Sunshine and Shadow," Gale; "Echoes of Spring," Friml; Toccata, Symphony 5, Widor.

May 9—Meditation, Lucas; "Songs My Mother Taught Me," Dvorak; "Daguerreotype of an Old Mother," Gaul.

May 16—"Ave Maria," Bossi; Fantasia, Beohide; Arabesca, Mauro-Cottone.

May 23—Indian Serenade, Vibbard; "An Indian Legend," Candlyn; Indian Lullaby, Lieceur.

May 30—"Paeon," Matthews; Epic Ode, Bellairs; "Marche Triomphale," Dubois.

Alice Harrison Schroeder, Eagle Rock, Cal.—In a "springtime recital" at the First Congregational Church on the afternoon of April 4 Mrs. Schroeder played these selections: "Grand Choeur," Spence; "Gethsemane," Frysinger; "Springtime Thoughts," Dethier; "An April Song," Brewer; "Chant de Bonheur," Lemare; Springtime Sketch, Brewer; "Where Dusk Gathers Deep," Stebbins; "Oh, the Lifting Springtime," Stebbins; Finale from "Suite Joyeuse," Diggle; "Lotus Bloom," Lemont.

Miriam Katherine Zendt, Galesburg, Ill.—Miss Zendt, a pupil of John Winter Thompson at Knox College Conservatory, gave a graduation recital May 12 in which she played this program: Sonata in B flat major, Mendelssohn; Cradle Song, Kreisler; Grand Chorus in A flat, Faulkes; "Vision," Rheinberger; Allegretto Scherzando, John Winter Thompson; Toccata and Fugue in D minor, Bach; Cradle Song, Lacey; "A Song of Gratitude," Cole; Scherzo in D minor, Faulkes; Grand Chorus in D major, Guilmant.

Norma M. Hecker, Fairmont, W. Va.—Miss Hecker gave a recital May 5 at commencement hall, West Virginia University, Morgantown, on the occasion of her graduation from the organ department. The program included: Toccata and Fugue in D minor, Bach; Sonata in G, Rheinberger; "Springtime," Lemare; "By the Brook," Boisdreffe; Intermezzo, Rogers; March, Rogers. Miss Hecker, who is only 20 years old, has been actively engaged as a church organist since she was 14 and has been graduated from West Virginia University in the departments of piano and public school music as well as organ.

Jean Katherine Patterson, Urbana, Ill.—Miss Patterson gave her senior recital at the University of Illinois School of Music April 26, playing the following program: Solemn Prelude, Barnes; Fifth Sonata, Op. 80, Guilmant; "Harmonies du Soir," Karg-Elert; "Variations de Concert," Bonnet.

Joseph Eckman, Sheboygan, Wis.—In a recital on the new Austin organ in the First Methodist Church May 9 Mr. Eckman played a program consisting of these compositions: Grand Chorus, Dubois; Aria, Handel; Largo from "Symphony from the New World," Dvorak; "Marche Pontificale," Widor; Two Negro Spirituals, Burleigh; Gavotte in Ancient Style, Eckman; Prelude to "Lohengrin," Wagner; Toccata from Fifth Symphony, Widor; "The Star-Spangled Banner."

Percy B. Eversden, St. Louis, Mo.—Dr. Eversden, in opening a Wicks organ at the First Baptist Church, Jefferson City, Mo., on May 5, played: Prelude and Fugue in D minor, Bach; Sixth Sonata, Mendelssohn; "A Song of Sunshine," Dieckmann; "The Storm," Wely; "Will o' the Wisp," Nevin; "Gesu Bambino," Yon; "Jubilate Amen," Kinder.

Lucien E. Becker, F. A. G. O., Portland, Ore.—In his eighth lecture-recital of the season at Reed College, on May 11, Mr. Becker played: Triumphant March, Hollins; Pastoral, Op. 57, Kullak; Toccata and Fugue in D minor, Bach; Allegretto in B minor, Guilmant; Andante from String Quartet, Debussy; "Ave Maria," Arkadelt; Scherzo Symphonique, Russell King Miller.

W. James Barron, Coconut Grove, Fla.—In a recital at St. Stephen's Episcopal Church April 5 Mr. Barron, organist and choirmaster of the church, played this program: Prelude in E and Andante Cantabile, Dethier; "Chanson sans Paroles," Bonnet; "Ave Maria" and "Introuit," Liszt; Largo, Handel; Passacaglia and Fugue in C minor, Bach.

Mrs. Anna Koelle, New Orleans, La.—Earle S. Rice, organist of Rayne Memorial Church, presented his pupil, Miss Koelle, in the following music week program at the Claiborne Avenue Presbyterian Church, of which she is organist: "At Twilight," Frysinger; Gavotte from "Mignon," Thomas; Largo from "New World" Symphony, Dvorak; Prelude and Fugue, Bach; "Pilgrim's Song of Hope," Batiste; Caprice, Kinder; Vorspiel to "Lohengrin," Wagner; "Grand Choeur" in F, Salome.

New York ActivitiesNews of the Organists and Their Work
in the Metropolis

By RALPH A. HARRIS

New York, May 22.—A festival evensong was held at St. Bartholomew's Church, Park avenue and Fiftieth street, under the auspices of the American Guild of Organists, on Thursday evening, May 20. Five choirs participated in the service—those of St. Bartholomew's (David McK. Williams, organist and choirmaster), St. Luke's, Montclair (Frank Scherer, organist and choirmaster), St. John the Evangelist, Manhattan (Ernest C. S. Graham, organist and choirmaster), Church of the Saviour, Brooklyn (Morris W. Watkins, organist and choirmaster), and the Tompkins Avenue Congregational Church, Brooklyn (Edward Macrum, organist and choirmaster), the entire service being under the direction of Dr. Williams.

The important musical feature was Candlyn's new cantata "A Song of Praise." This seems at first hearing to be a work of gigantic proportions—in a typical Candlyn style, somewhat modal, and yet decidedly modern, with great richness of counterpoint. We cannot but wish, however, that we might hear the same work done by Dr. Williams' own choir, unaugmented, which might lack some of the solidity and bigness of the large chorus, yet would, as it has always for years past, work as a single unified chorus. It is rare that we hear services given by combined choirs in which the work compares at all favorably with that of any one of them singly. The Magnificat at this service was Walmsley in D minor and an organ accompaniment, without orchestra, was used throughout the service.

David McK. Williams, organist and choirmaster of St. Bartholomew's Church, has returned from Nova Scotia, where he received the honorary degree of Doctor of Music from King's College.

Miss Edith MacIntosh of Rockville Center, a former student at the Guilman Organ School and a pupil of Clement R. Gale, organist and professor of music at the General Theological Seminary, will spend her summer in Paris, studying under Alfred Cortot.

Joseph P. Donnelly, assistant director of music in the department of education, New York City, and organist of the Collegiate Church Chapel on West Forty-first street, Manhattan, gave the inaugural recital on the new three-manual organ installed by M. P. Möller in the auditorium of the Bryant High School. The recital was given on Friday evening, May 14. The

organ numbers on the program are as follows: "Praeludium de Resurrectione" (Ms), Donnelly; Spring Song, Mendelssohn; Nocturne, Chopin; Toccata, Dubois; Prelude in C minor, Mendelssohn; Toccata and Fugue in D minor, Bach; Pastorale, "Chant Seraphique" and Allegro, Guilman.

This organ is one of the largest high school installations in the city, having thirty-eight stops, only five of which are borrowed, and twenty couplers, with a total of 2,128 pipes. Miss Elizabeth Banghart, for many years head of the music department of the Bryant High School, will be the organist.

Carolyn M. Cramp, B. S., F. A. G. O., was the assisting artist at the presentation of "Captain Applejack" under the auspices of the Brooklyn Institute of Arts and Sciences on three evenings, April 15, 16 and 17. Her program included: Concert Overture in C minor, Hollins; "Soeur Monique," Couperin; Prelude, Clerambault; "Variations de Concert," Bonnet; Berceuse, Dickinson; Finale, Vierne; Serenade, Schubert; "Deep River," Negro Folk-song; "Finlandia," Sibelius; "Will-o-the-Wisp," Nevin; "Pomp and Circumstance," Elgar.

Miss Cramp is teacher of organ and choral music at Newtown High School and has given many recitals in and about New York.

Old Trinity Church celebrated Ascension Day with the annual festival service in the morning, the choir of forty men and boys, under the direction of Channing LeFebvre, F. A. G. O., organist and choirmaster, being augmented by a full symphony orchestra. The musical program included Gounod's St. Cecilia Mass, Franck's "Blessed He," Elgar's "Light of the World," and (instrumental) Tschai-kowsky's "Marche Solennelle."

Cherubini's "Messe Solennelle" was given on the morning of Ascension Day at the Church of St. Mary the Virgin, with full chorus choir, organ and symphony orchestra, under the di-

rection of Raymond Nold, with George Westerfield as organist. Other musical numbers were two movements from the Concerto in A minor, Bossi; Allegro from Violin Concerto in A minor, Bach, and "Psalm 149," Dvorak. The full orchestra is a regular feature at St. Mary's throughout the season and the choral and other music is always of the highest order, creating a beautiful atmosphere for the ritual maintained at this church.

Warren R. Hedden played the organ prelude on Sunday, May 23, at the annual service of the Trinity choir alumni. The oldest living alumnus is Thomas P. Browne, who entered the choir in 1859. He is the sexton of St. Agnes' Chapel.

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COURBOIN ENDS BIG SEASON

Makes Record in Appearances with Symphony Orchestras.

Charles M. Courboin closed another highly successful concert season on May 24 with a dedication recital on the Kimball organ which he designed for the new Chamber of Commerce building, Scranton, Pa. It is said that this organ will become the center of a number of important organ events during the coming season. So successful was Mr. Courboin's second Pacific coast tour that he has been booked for a number of recitals on the coast next season.

Courboin's season opened early in October in England with recitals in the Westminster Cathedral of London, Manchester Town Hall, Dublin Cathedral, Glasgow and other points, concluding with three recitals in Belgium, two in Antwerp and one at the Brussels Conservatory of Music. He opened his work in America Dec. 8 with his annual recital at the Mizpah Auditorium, Syracuse, N. Y. During the season he has played in Washington, Amsterdam, Scranton, Boston, New Rochelle, Hanover, Troy, Detroit, Princeton, Chicago, Portland, Tacoma, Seattle, Eugene, Ore., Vancouver, Victoria, Spokane, Helena, Boulder, Denver, Pueblo, Los Angeles, Tucson, Ariz.; Orange, Tex.; Dallas, Laurel, Miss.; Kansas City, Wilkes-Barre, Wilmington, Camden, N. J., and Granville, Ohio. He has appeared three times in New York City, once with the Philadelphia Orchestra under Stokowski in Philadelphia in connection with the Philadelphia debut of the Rodman Wanamaker collection of old violins, twice with the Detroit Symphony Orchestra, under Gabrilowitsch, twice with the Minneapolis Symphony Orchestra under Verbrugghen, once with the Cincinnati Orchestra under Reiner and with a specially-selected orchestra from the New York Philharmonic under Hadley in the New York Wanamaker Auditorium. It is said that no other organist has had as many appearances with symphony orchestras as Courboin.

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Early in June Courboin will again cross the continent to take charge of a three-weeks' master class under the auspices of the school of music of the University of Southern California, appearing in recital not only in Los Angeles, but also as special soloist at the Guild of Organists' convention to be held in Pasadena.

Program Directed by Mrs. Willey.

Music week was made the occasion for a program of high merit, including an organ recital, at the First Methodist Church of Red Bank, N. J., May 2, under the direction of Mrs. Theresa Grant Willey, organist of the church.

The opening recital included these selections played by Mrs. Willey: "Sunrise," Karg-Elert; "Duke Street," Postlude, G. E. Whiting; Toccata in D minor, Bach; "The Answer," Wolstenholme; Fantasia, Stainer; Festival March, Teilman. The chorus choir was assisted by the Arthur Parker String Quartet and Mrs. H. H. Applegate, soprano, of Elberon, N. J. The service evoked enthusiastic expressions of appreciation.

The quartet of the Church of the Divine Paternity in New York City gave an interesting recital of vocal selections on the evening of May 3,

with the assistance of J. Warren Andrews, the organist and choirmaster of the church, and Edward Wallace McPhee, organist of the First Baptist Church at Paterson, N. J.

Ernest P. Stamm, organist of the Second Presbyterian Church at St. Louis, is one of those who will not let the heat make him weary of well-doing. He will teach the organ during July and August and his summer pupils will have the privilege of taking their lessons on the large four-manual organ at his church, built by Hillgreen, Lane & Co.



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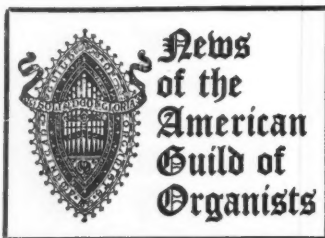
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New England Chapter.

About thirty members and guests assembled at the rooms of the Harvard Musical Association, Boston, May 11, to elect officers, to listen to an address by Henry Gideon, organist and choirmaster at Temple Israel, and to maintain a long-established tradition of sociability. In the secretary's annual report attention was called to the wonderful success of the "hour of music" on Sunday afternoons at First Church and the contrast with the lamentably poor attendance at public recitals of the chapter. Evidently the time has come when a careful study must be made of the psychology of program-making and recital-giving should the chapter seek to interest the general public in organ music. The chapter was also urged to take cognizance of the ruinous condition of the old Brattle organ built in 1713 by Richard Bridges in London and now standing in disorder in St. John's Church, Portsmouth, N. H. Accession of new members slightly exceeded losses by deaths, resignations and transfers. Then came the treasurer's report.

The dean's report covered the activities of the chapter during the season. These public functions were about one-half those held in previous years. It was also mentioned that the customary public service at Christ Church, Fitchburg, would have to be given up because of local conditions. Affairs of the chapter at Providence, R. I., were portrayed as being none too good. Nothing was heard from the sub-chapter at Portland, Maine.

The tellers, Messrs. Camp and Luard, reported a total vote of fifty-eight, and the following ticket for the new season was declared elected: Dean, Professor John P. Marshall; sub-dean, Raymond C. Robinson, Mus. Bac., F. A. G. O.; secretary, S. Harrison Lovewell; treasurer, Edgar Jacobs Smith; executive committee members, three years, Mrs. Florence Rich King, F. A. G. O.; Francis W. Snow, Irving H. Upton; two years, Charles D. Irwin, Benjamin L. Whelpley, Henry E. Wry; one year, John D. Buckingham, A. G. O.; E. Rupert Sircom, Albert W. Snow.

Henry Gideon, who within a few years has taken a most important place in Boston as choral conductor and lecturer, a graduate of Harvard, and a musician of the highest attainments, addressed the small group on "Choral Conducting." As for himself, he declared that he was a church musician and not a specialist in organ playing. "We must allow ourselves to be judged by what people say of us as church organists, as people do not come to church primarily to hear organ playing," he said. Personally, the speaker said that he had little use for an organist with professional quartet choir who took little interest in the quality of the work. Seeing that beautiful organ playing was now characteristic of the theaters, it is no wonder that poorly paid and very sensitive musicians turn away from churches and their carping committees and enter upon the lucrative and pleasant work at the theaters. Now that the public hears good music everywhere, it is essential that in church

the choir ensemble be of the best. But even there is that abominable handicap of singers being hired over the head of the organist.

The average church organist knows nothing about singing. Given a splendid quartet, he dares not make suggestions for the reason that to professional singers such suggestions would be absurd and foolish. In the case of a chorus, where the choirmaster knows nothing of tone production, there is developed the "choir face." As an example of ugly singing, Mr. Gideon referred to a large and famous choral body heard in New York. The choirmaster must first learn the foundations of singing and production of beautiful tone. He must require the same enunciation and pronunciation from all the singers, that there may result homogeneity of diction, the mastery of light and dark qualities of tone, and much more that belongs to the realm of interpretation.

The hour of refreshment and discussion followed the address.

The largest audience of the season attended the chapter's public recital at First Church May 12. Ernest Mitchell of Grace Church, New York, was the chapter's guest organist. As a pupil of Widor, Mr. Mitchell, the same as when organist at Trinity Church, Boston, displays a facile technique and mastery of registration. He prefers the modern school of composition, but the program was sufficiently well contrasted to make the music interesting. The program was as follows: "Marche Heroique," Bossi; Idyl, Baumgartner; Psalm Prelude (No. 3), Howells; Prelude and Fugue in G, Bach; Pastel, "The Mirrored Moon," Karg-Elert; "Let There Be Light!," Albert-Doyen; Prelude, "Rhosymedre," Vaughn-Williams; "Grape Gathering," "Under the Walnut Tree," and "The Return from the Vineyards," from "Hours in Burgundy," Jacob; "The Gypsy," Jepson; Finale, Symphony 5, Vienne.

Illinois Chapter.

To greet Lynnwood Farnam a goodly crowd turned out for a luncheon at the Piccadilly restaurant in Chicago May 11, the day of Mr. Farnam's recital under the auspices of the Illinois chapter. Seated at the tables were a large number of the prominent organists of the city, including Clarence Eddy. Dean Stanley Martin was in the chair. John Doane of New York, who was in the city for the day, was also a guest. The entire occasion was informal and there were no speeches.

The great festival "public service" given annually at St. Luke's Church, Evanston, under the auspices of the Illinois chapter, was held Tuesday evening, May 18. Arrangements were in the care of Stanley Martin, dean of the chapter. A rich and varied program was given by the three artists chosen from the membership of the Guild to represent them on this occasion. Robert R. Birch of the Church of the Redeemer, Chicago, played Jongen's "Prayer" and d'Antalfy's "Sportive Fauns"; Allen Bogen of the Tenth Church of Christ, Scientist, Chicago, played Torres' "Comunion" and Vienne's Finale from the First Symphony; Edwin Stanley Seder, F. A. G. O., of the First Congregational Church of Oak Park, played the Bach chorale, "All Men Are Mortal," a manuscript number, "Romance," by Kessler, and the Mulet Toccata ("Tu es Petra").

The organists were assisted by St. Luke's vested choir of forty voices, under the lead of Herbert E. Hyde, organist and choirmaster, in a group of songs including modern and old-time eight-part choruses. The closing anthem was Mr. Hyde's brilliant "O Praise the Lord of Heaven."

The annual dinner was held on the evening of May 25 at the Piccadilly and the attendance was good despite various conflicting events. The feature of the evening was the counting of the ballots. Stanley A. Martin was re-elected dean for the ensuing year and Mrs. Lily Wadhams Moline was re-elected subdean. William H. Barnes was made secretary and Miss Mary Porter Pratt treasurer. For the executive committee the vote showed the

election of Frank Van Dusen, Miss Frances Anne Cook and Harold B. Simonds.

Western Pennsylvania.

An attractive program, splendidly played, was that at Carnegie Music Hall, North Side, Pittsburgh, April 30, when members of the chapter played the new Skinner organ over which Caspar P. Koch presides. Miss Marion A. Engle interpreted Boellmann's Gothic Suite and Harold E. Schuneman the first movement from Widor's Fifth Symphony and Bonnet's "Romance sans Paroles." Miss Martha C. Hutson played the Prelude in B minor of Bach and Miss Eleanor O. Sisteron Franck's Fantasie in C major. The closing number was Karg-Elert's Variations on a Ground-bass by Handel, played by John C. Groth. This latter was unusually interesting.

In 1914 Karg-Elert was elected an honorary member of the English Royal College of Organists and in appreciation of this honor he composed this work and dedicated it to the R. C. O. It consists of fifty-four short variations on a ground-bass from the last movement of Handel's G minor Suite for the piano. The significance of Karg-Elert's choice of a theme may be gained from a portion of the dedication: "The memory of the great master, Handel, whom both England and Germany claim as their own, has been invoked as a symbol of the close ties which bind English and German music."

The composition is unique in organ literature because of the kaleidoscopic profusion of the fifty-four parts, each one of which is a distinct musical idea, requiring, in many cases, highly individualistic treatment in registration. The score abounds in directions for registration, particularly in the use of mutations.

Indiana Chapter.

A meeting of the Indiana chapter was held Sunday, May 16, at 2:30 p. m., in the First United Presbyterian Church, Indianapolis. The minutes of the preceding meeting were read by the secretary and approved. We are planning to be represented at the convention in Buffalo. A nominating committee was appointed, consisting of Jesse Crane, chairman; Mrs. Amy Morrison and Mrs. Ovid Dunn.

Pennsylvania Chapter.

An interesting event under the auspices of the Pennsylvania chapter was a piano and organ recital at Grace Church, Mount Airy, Philadelphia, on the evening of May 5. Newell Robinson, F. A. G. O., organist and choirmaster of Grace Church; Harry C. Banks, Jr., organist at Girard College, and Edward R. Tourison, Jr., organist of the Second Baptist Church, Germantown, were the participating or-

ganists and were assisted by Frank Marshall, baritone. Mr. Banks played Bach's Toccata and Fugue in D minor and Cesar Franck's "Piece Heroique." Mr. Tourison and Mr. Robinson played the Pastorale by Guilmant and the Adagio and Scherzo from Yon's Concerto Gregoriano on piano and organ, as well as Godard's Adagio Pathetique and Demarest's Rhapsody.

West Tennessee.

At the regular meeting of the West Tennessee chapter, held at noon May 5, the following officers were elected to serve during 1926-27:

Dean—Adolph Steuterman, F.A.G.O.
Sub-Dean—Mrs. H. P. Daschel.
Secretary—Mrs. Karl Ashton.
Treasurer—J. P. Stalls.
Registrar—Mrs. O. F. Soderstrom.
Auditors—Mrs. E. A. Angier, A.A. G.O., and Miss Belle Wade.
Executive Committee—The above and Miss Elizabeth Mosby and E. F. Hawke, F.A.G.O.

Chaplain—Dr. C. F. Blaisdell, rector Calvary Episcopal Church.

The following applications as colleagues were received: C. W. Morgan, Memphis, and Mrs. Frank F. Sturm, Memphis.

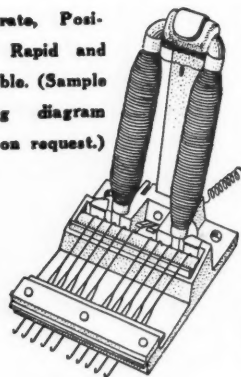
A most interesting paper on Cesar Franck, presented by Miss Elizabeth Mosby, concluded one of the largest and most enthusiastic meetings held recently.

Georgia Chapter.

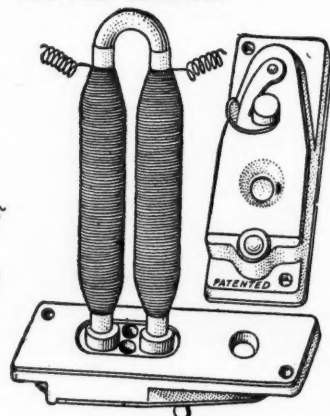
Nearly 5,000 people thronged the municipal auditorium in Atlanta, Ga., Sunday afternoon, May 2, to hear a sacred concert marking the opening of music week. The program was given by members of the Georgia chapter of the A.G.O., under the auspices of the woman's division of the Atlanta Chamber of Commerce. Dr. Charles A. Sheldon, city organist, was in charge. The choirs taking part were those of St. Mark's Methodist Church, Miss Eda E. Bartholomew, organist and director; the Druid Hills Methodist Church, Miss Ethel Beyer, organist and director; the North Avenue Presbyterian Church, Joseph Ragan, organist and director, and the Jewish Temple, Dr. Sheldon, organist and director. Dr. Sheldon opened with Hollins' Concert Overture in C minor, and the choirs sang the following anthems: "Light of the World," Starnes, and "Hear, O My People," Stevenson (St. Mark's Choir); "O Lord, Our Lord, How Excellent Thy Name," Rogers, and "Hear My Prayer," L. Baker Phillips (Druid Hills Choir); "Ho, Everyone That Thirsteth," Martin, and "Souls of the Righteous," Foster (North Avenue Choir); "It Is a Good Thing To Give Thanks," Spicker, and "Adom Olam," Sparger (Jewish Temple Choir).

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BOSTON ORGANIST RETURNS

America, Hawaii, Cuba and South America in Itinerary On Which He Started in October—Where Ladies Do Not Smoke.

Charles D. Irwin of Boston, organist, organ expert and, above all, lover of the organ, whose presence radiates cheer at gatherings of organists both local and national, and who may safely be denoted as the "beloved disciple" of the organ fraternity at The Hub, has returned home from a remarkable 25,000-mile trip which took him to various parts of the globe. The Diapason asked him to write down his experiences, but with his accustomed modesty he declined, on the ground that none of his experiences were such as to be of interest from a musical standpoint.

Mr. and Mrs. Irwin left home last October and first visited their son, who is general superintendent of a large mining company at Bisbee, Ariz. Then they went to Honolulu and were there until after the holidays, when they returned across the continent to New Orleans. From there they went to Havana and met a friend from Boston who came down by sea on the through steamer which goes down the west coast of South America.

"We were greatly interested in the Panama Canal, which is a far bigger achievement than we had realized and is conducted in a wonderfully scientific manner," writes Mr. Irwin. "We called at Lima, Peru, and several other of the west coast ports as far as Valparaiso. We spent four days in Santiago, a most attractive and beautifully-situated city. Then we crossed the Andes and went over the great pampas of Argentina to Buenos Aires. On the way up the east coast we made visits at Montevideo, Santos, Sao Paulo, Rio de Janeiro, Trinidad, Barbados and Porto Rico. Altogether we covered about 25,000 miles. It was quite an inclusive trip! After seeing the beauties of Buenos Aires, Rio de Janeiro and Sao Paulo you have no idea how ugly New York looked with its skyscrapers and deep, narrow canyons. [New York papers please copy.]

"It was noticeable to us, too, that the South American ladies do not smoke, nor did we see anyone chewing gum. Perhaps they will do both of these things in the near future, but it was a relief after viewing some of our own American women tourists on the ships. Breathing smoke from nose and mouth most of the day seemed to be their pastime and it was a pleasure to find a nation where this practice has not yet obtained a vogue. Perhaps you may think I am narrow, but I now belong to the older generation, you know, and I am not quite reconciled to some of the modern ways. [Mr. Irwin's views coincide exactly with those of The Diapason.]

"We were in all these cities during their summer season and so heard no music of any account. We did see most beautiful opera houses, far ahead of anything we have, but they were all closed for the summer. They have no organs to compare with ours."

At the First Presbyterian Church, Watertown, N. Y., music week was observed May 2 with the singing of the Resurrection and Ascension part of "The Redemption," by Gounod, followed by a short organ recital including "Ave Maria," Schubert; Fantasia and Fugue in G minor, Bach, and "In Moonlight," Kinder, by Mrs. Kate Elizabeth Fox, organist and choir director. Mrs. Fox has accepted an invitation from the organ committee to play a recital at the Sesqui-centennial Exposition in Philadelphia July 15.

The Second Presbyterian Church of Indianapolis, Ind., of which Charles F. Hansen is organist, has a new set of Deagan tower chimes, which were dedicated on Easter Sunday. The chimes are a memorial and were presented to the church by Miss Emma Claypool.

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Transcriptions? Why Not?

By SAMUEL J. RIEGEL, Mus. B.

Now that the dust of the battle re unit or straight is beginning to subside may I raise a voice in favor of transcriptions?

My belief is that transcriptions come in for unfair abuse because those who use them attempt too much. All of us can agree that the desire to play transcriptions comes from appreciation of the musical and aesthetic value of many pieces composed for means of performance other than the organ.

I venture to assert that, given a piece of music (good music, of course) without indicating whether it was written for organ, piano, voices, string quartet, full orchestra (or what have you?), any number of organists of broad culture and experience would be in virtual agreement as to the appropriate registration. The character of the music determines the registration for the experienced organist. The common error in playing transcriptions is in trying to be too literal in registration. I do not disparage or despise the value of familiarity with the orchestral score, but I do declare that one seldom can obtain literal orchestral color on the organ. When there are so many good things which kind souls have condensed from the orchestral score, why not use them for their *intrinsic* musical value and beauty and treat them according to the genre of the organ?

There are many things written for instruments other than the organ which are better on the organ than on the originally intended instrument. For example, those of you who know it will agree that it is true of Mr. Handel's Largo, Debussy's Second Arabesque suits me better on the

organ than on the piano; likewise Schubert's "Moment Musical," Op. 94, No. 3.

To the student the organ is invaluable as an aid in studying music in anticipation of hearing an orchestral concert. Even on a small organ one can get some suggestion of the orchestral color and surely the harmonic beauty.

The andantes from many of the symphonies are good on the organ, notably:

Andante from Unfinished Symphony, Schubert.
Andante from Fifth Symphony, Beethoven.
Andante from Sixth Symphony, Tchaikowsky.
Andante from Third Symphony, Mozart.
Andante from Violin Concerto, Mendelssohn.

I plead for transcriptions on the organ because we can get the real tonal substance, the harmony, the melody, the rhythm, the thrill of massive tone where desirable, the beauty of purring flutes, celestial strings (vide Prelude to "Lohengrin").

Before you again venture to play the accompaniment to "Hear Ye, Israel," be sure to look over the orchestral score and note how illuminating your accompaniment will be.

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- THE MANGER BABE—Cantata or Pageant for Christmas-tide For chorus (soli ad lib.).....W. Lester .80
- ATONEMENT—Cantata for Lenten Season. For soli and chorus of mixed voices.R. Deane Shure 1.25
- AN EASTER CANTATA—For soli and chorus of mixed voices.H. Brooks Day 1.00
- CHRISTMAS CANTATA—For soli and chorus of mixed voices.H. Brooks Day 1.00
- LUX BENIGNA (Lead, Kindly Light)—For mixed voices.....Cyril Jenkins .30
- THERE IS A GREEN HILL FAR AWAY—For mixed voices.Cyril Jenkins .25
- ABIDE WITH ME—For mixed voices.....Cyril Jenkins .15

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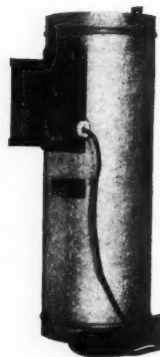
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S. DWIGHT SMITH IS DEAD FOR STATE NORMAL SCHOOL

At First Presbyterian Church, North Side, Pittsburgh, Since 1904.

Sutherland Dwight Smith, for many years a prominent organist of Pittsburgh and a representative of the Estey Organ Company, died May 18 in the Presbyterian Hospital at Pittsburgh after an illness of only a week.

Mr. Smith was born fifty-two years ago at Mansfield, Ohio. After being graduated from the Mansfield public schools he went to Oberlin College. Upon his graduation there he was appointed organist and choir director at the Methodist Church of Mansfield. In 1904 he moved to Pittsburgh to become organist and director at the First Presbyterian Church, North Side. This position he held until his death.

In 1916 Mr. Smith married Miss Bertha Tuslin and in addition to the widow he left two young daughters—Anna Lois, 8 years old, and Frances Eileen, 6 years old.

Funeral services were held at Mr. Smith's Church May 20 and were conducted by Dr. Frank Bryson and Dr. W. I. Wishart. Several organ numbers were played by Mr. Koontz and the church quartet sang.

Mr. Smith had a lovable disposition and made a host of friends not only in his immediate circle, but in many cities and states where he gave recitals.

DEATH OF J. HAROLD WEISEL

Pittsburgh Organist and Composer Succumbs After Operation.

J. Harold Weisel, organist and composer of Pittsburgh, whose name is familiar to organists and who held important positions in his home city, died April 17 at Salem, Ohio, following an operation. Funeral services were held April 20 at the home of his mother, Mrs. Abraham Weisel. They were conducted by the Rev. A. J. Albert Eyer of St. John's Reformed Church, Bedford, Pa., and Dr. George W. Shelton, pastor of the Second Presbyterian Church of Pittsburgh.

James Harold Weisel was born near Rainsburg, Pa., thirty-four years ago. His boyhood was spent in Bedford, where he attended the public schools and was graduated from the high school in 1911. In early manhood he was organist of St. John's Reformed Church, of which he was a member. He had been organist of the Rosedale Theater, Detroit, Mich., and for the last ten years was organist at the Cameraphone Theater, East Liberty, and organist and choir director of the Second Presbyterian Church, Pittsburgh.

Overwork and his ambition to develop his musical ability were the indirect cause of his death. He had been in ill health for several months and had received medical treatment at a hospital in Salem, Ohio, where he underwent an operation a few days prior to his death.

The surviving relatives are his widow, Mrs. Lillian Weisel, two sons, James Harold, Jr., and Philip Stover, and one daughter, Elizabeth Louise, three brothers and six sisters. Mr. Weisel's mother died two weeks after his death as a result of the shock of his passing.

EDDY OPENS KILGEN ORGAN

Capacity House at \$5 a Seat Hears Him and Mrs. Eddy in Chicago.

Clarence Eddy, assisted by Mrs. Grace Morei Eddy, contralto, gave a recital on the evening of May 9 on the new Kilgen organ in St. Anthony's Catholic Church, Grant Works, Chicago. The parish choir of St. Anthony's took part in the program.

The large church was filled to capacity at \$5 a ticket. It was a secular concert, as the church had not been dedicated. Another concert will be given in October after the church is dedicated, and Mr. and Mrs. Eddy have been engaged again for that occasion.

After the summer term of the Chicago Musical College, which ends Aug. 7, Mr. Eddy will go to the Pacific coast for a six weeks' concert tour, and Mrs. Eddy will accompany him.

Skinner Three-Manual Ordered for Memorial at West Chester, Pa.

The West Chester State Normal School at West Chester, Pa., is one of the latest educational institutions to add an organ to its equipment. The contract for a three-manual has been awarded to the Skinner Company. The instrument will be placed in the George Morris Phillips Memorial Auditorium. The specification is as follows:

GREAT ORGAN.
Bourdon (Pedal Extension), 16 ft., 17 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Clarabella, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
French Horn (located in Swell), 8 ft., 61 pipes.
Cathedral Chimes (located in Swell), 20 tubes.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Harmonic Piccolo, 2 ft., 61 pipes.
Mixture, 5 rks., 305 pipes.
Fagotto, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Corno d'Amour, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Harp, 8 ft., 61 bars.
Celesta, 4 ft., 61 notes.
Tremolo.

PEDAL ORGAN (Augmented).
Diapason (Lower octave quinted), 32 ft.
Major Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Echo Bourdon (Swell), 16 ft., 32 notes.
Contra Fagotto (Swell), 16 ft., 32 notes.
Trombone, 16 ft., 32 pipes.
Flute, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Still Gedeckt (Swell), 8 ft., 32 notes.
Tromba, 8 ft., 12 pipes.
Chimes (from Great), 20 notes.

YON OFF FOR ITALY JUNE 16

Concert Organist Has Appeared in Many Cities—Returns in Fall.

Pietro A. Yon will depart from New York for Italy June 16 and will pass the summer in his native land, returning to his duties in America late in September. Mr. Yon will give recitals in Italy, where his coming is always welcomed and where the lovers of organ music are very proud of his talent. Before closing his work for the season Mr. Yon gave a number of important recitals. Among his latest appearances have been performances at Springfield, Mass.; Riverdale, N. Y.; Pittsburg, Kan.; Lincoln, Neb.; Hastings, Neb.; Smith College, Northampton, Mass., and New York City. He gave three noteworthy recitals on the occasion of the opening of the large Balbiani organ in the Church of St. Vincent Ferrer in May.

THIRTY RECITALS BY BIGGS

Record for the Year by Concert Organist—New Engagements.

Richard Keys Biggs closed his concert season with the recital given during music week at the Wanamaker Auditorium, New York City.

No less than thirty complete recitals were played by Mr. Biggs on his tours in the last twelve months. On Sept. 2 and 3 he will appear at the Sesqui-centennial Exposition, after which he will fill twelve engagements booked by his Chicago manager, Edna B. Showalter. During the summer Mr. Biggs will remain in New York to devote himself to teaching.

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LE GAULOIS, PARIS—"Playing with astonishing mastery held the audience enthralled with her interpretations of the old masters."

Paris Edition of the NEW YORK HERALD—"She played with classic purity of style, which is so seldom achieved. Clarity, precision and breadth of conception marked her interpretation of the Bach group."

LA MAITRISE, PARIS—"Miss Hogan is above all an 'excutante brillante' and a virtuoso of the pedal organ."

L'ORGUE ET LES ORGANISTES—"Her talent was the admiration of all who heard her. She gave proof of a virtuosity, a style and mastery of the organ truly extraordinary."

LINCOLN LEADER ADVERTISER—"This is the first time in the history of the Cathedral that a recital has been given by a woman organist. This recital by Miss Helen Hogan was a great artistic success. She is undoubtedly a great organist."

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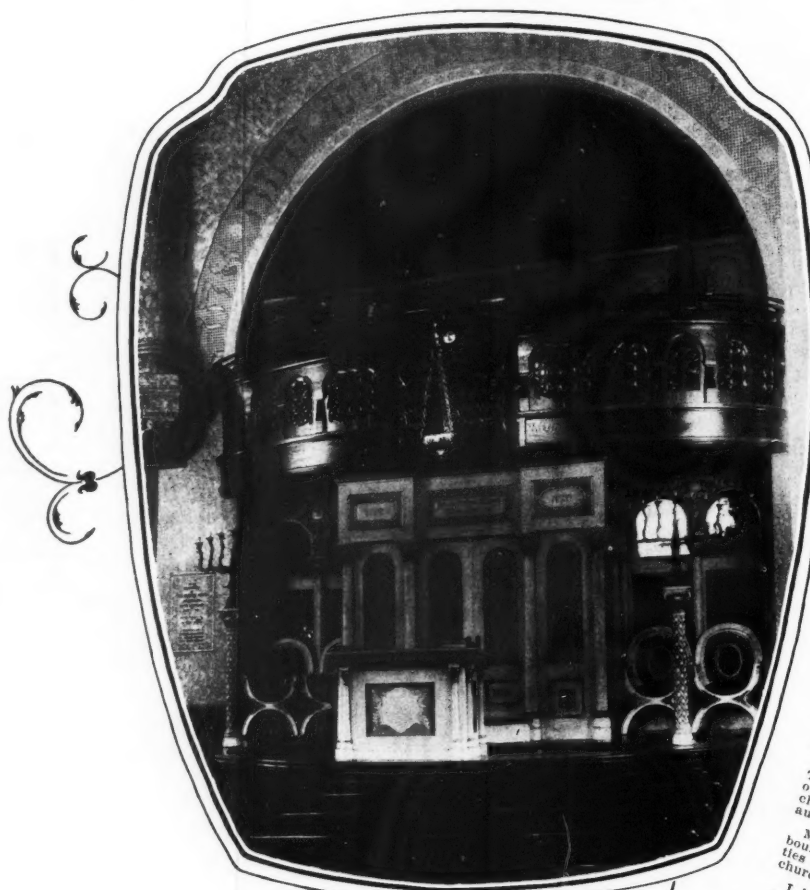
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Buffalo, N. Y.—Lafayette Presbyterian Church
(additions).
Tonawanda, N. Y.—First Presbyterian Church.
N. Tonawanda, N. Y.—North Presbyterian
Church.
N. Tonawanda, N. Y.—Friedens Evangelical
Church.
N. Tonawanda, N. Y.—St. Matthew's Evangelical
Lutheran Church.
N. Tonawanda, N. Y.—Grace Evangelical Luth-
eran Church.
Lockport, N. Y.—St. Peter's Evangelical Church

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churchly voicing and dignity.
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those twice this size), which was so
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this instrument.

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William J. Gomp

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BOON TO KANSAS UNIVERSITY**Large Austin Organ Gives School at Lawrence Fine Facilities.**

The large Austin organ recently installed at the University of Kansas at Lawrence, as noted in the May issue of The Diapason, and formally opened with a recital by Charles M. Courboin April 6, is a distinct asset to the musical department of the university and fills a long-felt want of the department. The organ, purchased from a Kansas City theater, is one of the outstanding instruments in the West. Professor Charles S. Skilton, head of the organ department, as well as Dean D. M. Swarthout, is delighted with it. Following is the specification of the instrument:

GREAT ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Philomela, 8 ft., 73 pipes.
Violoncello, 8 ft., 73 pipes.
Clarinella, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Gemshorn Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 73 pipes.
Wald Flöte, 4 ft., 73 pipes.
Tromba, 8 ft., 73 pipes.
Chimes, 8 ft., 20 bells.

SWELL ORGAN.

Gedeckt, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Salicional, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

SOLO ORGAN.

Flauto Major, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Viole, 8 ft., 73 pipes.
Flute Ouvre, 4 ft., 73 pipes.
Tuba Profunda, 16 ft., 85 pipes.
Tuba Harmonic, 8 ft., 61 notes.
Clarion, 4 ft., 61 notes.
Saxophone, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Harp, 8 ft., 61 bars.
Tremolo.

CHOIR ORGAN.

Contra Viole, 16 ft., 73 pipes.
Viole d'Gamba, 8 ft., 73 pipes.
String Celeste, 8 ft., 73 pipes.

Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Quintadena, 8 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Nitsua, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Piccolo, 2 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Horn, 8 ft., 73 notes.
*Oboe, 8 ft., 73 notes.
*Saxophone, 8 ft., 73 notes.
*Harp, 8 ft., 61 notes.
Tremolo.

From Solo Organ.*PEDAL ORGAN.****(Augmented.)**

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Contra Viole, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Gross Flöte, 8 ft., 32 notes.
Trombone, 16 ft., 32 notes, 12 pip.
Tuba Profunda, 16 ft., 32 notes.
Contra Fagotto, 16 ft., 32 notes.
Tuba, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.
Cello, 8 ft., 32 notes.
Chimes, 8 ft., 20 bells.

Van Dusen Club As Guests.

The Van Dusen Club met at the home of William Barnes in Evanston May 17 for an organ recital on the beautiful residence organ. The program was given by Mr. Barnes and several members of the club, and an interesting talk was given by Mr. Barnes concerning the construction of a modern organ, each member of the club being permitted to make a "tour" through the organ to see firsthand some of the construction of this modern three-manual.

Holds Two Posts at Houston, Tex.

Corinne Dargan Brooks, recently of Paris, Tex., now holds two important positions at Houston. She presides over the three-manual and echo Pilcher organ in Temple Beth Israel, installed in the new edifice last November. She is also organist of Trinity Episcopal Church. Mrs. Brooks played at the dedication of the temple and her programs there have attracted very favorable attention.

Firmin Swinnen's Washington Auditorium Recital

The Washington Times, Jan. 22, 1926:

Our civic organ has never had so rich an exposition of its possibilities as was given last evening under the Virtuoso fingers of Firmin Swinnen.....ALL WASHINGTON SHOULD KNOW OUR ORGAN AS HE PLAYS IT!.....LET US HEAR, LET MANY MORE OF US HEAR AGAIN THIS ORGANIST!

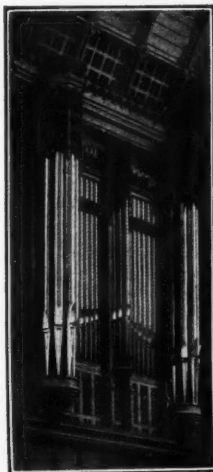
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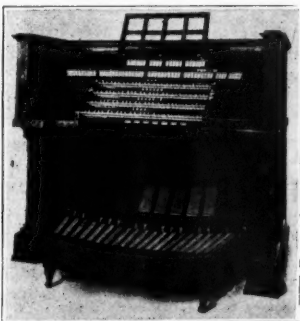
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WHAT THE CRITICS SAY:**THE RECORDER, GREENFIELD (MASS.), FEB. 10, 1926—**

Clarence Eddy, world-renowned organist, honored his native town with a visit last evening and thrilled and charmed a capacity audience at the Second Congregational Church with the powers and beauties of his musicianship which seem to grow instead of diminish as he advances into the autumn of life. Mr. Eddy's music seems to be gifted with eternal youth, so rich is its quality and so perfect its technique.....

SPRINGFIELD, (MASS.) UNION, FEB. 12, 1926—He played a most interesting and exacting program in a thoroughly interesting manner. His pedal technique is prodigious and his range of registration is large. He belongs to the school of organists who revel in lovely effects and in smooth flowing tone similar to the old art of bel canto which seems to be rapidly fading away. It is said that few, if any, organists have so large a repertoire as Mr. Eddy.....

SPRINGFIELD (MASS.) REPUBLICAN, FEB. 12, 1926—Clarence Eddy, the most distinguished of American organists, appeared at the Auditorium last evening.....In opening new organs he must hold all the world records.....This youthful energy of half a century of recital giving has not abated—Robust and physically vigorous.....It is a delight to hear on the organ such clean and luminous playing with no finger stopping a hair's breadth of time too long on a key.....

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Southern California News

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., May 20.—The May meeting of the A. G. O. was held at St. Paul's Cathedral on the 3d. After the dinner the annual election of officers took place, the following being elected: Dean, Walter E. Hartley; sub-dean, Arnold Dann; secretary, William Killgrove; treasurer, Dudley Warner Fitch; librarian, Miss Edith Bokenkrager; chaplain, Clarence V. Mader; executive committee, Walter F. Skeele, Percy Shaul Hallett, Ernest Douglas, Ray Hastings, Mrs. Esther Fricke Green and Mrs. LeRoy C. Hooker. With such a splendid list of officers we shall expect great things of the chapter next season.

A vote of thanks was given the retiring officers and special mention was made of the untiring work and interest of Sibley G. Pease, who has been secretary of the local chapter for so many years.

A suggestion was made that Pasadena have a chapter of its own. After much discussion it was decided to keep the present Southern California chapter intact, but that a committee be appointed for such places as Pasadena, Long Beach, Redlands, etc., to look after the interests of the Guild in these places and, where possible, arrange recitals and meetings more especially for the organists in these towns.

Walter E. Hartley, the dean-elect, is leaving Pomona College to become head of the music department at Occidental College. Mr. Hartley has done a notable work at Pomona during the last decade and Occidental is to be congratulated on obtaining him to head its new department.

The W. W. Kimball Company has won another contract through its live-wire representative, Stanley W. Williams. St. James' Episcopal Church is to have a large four-manual in its splendid new church, which it is hoped to have ready in October. The specification was drawn up by Paul G. Hanft, organist and choirmaster of the church, in conjunction with Mr. Williams. Mr. Hanft, who has been at St. James' for the last year, has worked under great difficulties and I know he can hardly wait until the new organ is installed.

The new Estey in the Baptist Church at Glendale was dedicated May 5, when a recital was given by Charles H. Marsh of Redlands. The organ is a three-manual and contains some excellent voicing. Mr. Marsh played a splendid program, including a number of his own compositions, that gave pleasure to the audience which filled the church.

Another organ dedication was that of the Spencer instrument in the First Baptist Church of Pasadena April 19. This is Mr. Spencer's magnum opus. The organist of the church, Clarence D. Kellogg, played the Sonata Romanica of Yon and Percy Shaul Hallett played a Scherzo by J. A. Meale and a Cantilene by Grison. Mr. and Mrs. Halbert R. Thomas gave a fine performance of the Allegro Maestoso from the Concerto in F by Arensky, Mrs. Thomas being at the piano and Mr. Thomas playing the orchestral accompaniment on the organ.

Gounod's "Resurrection and Ascension" was sung at St. Paul's Cathedral May 16 under the direction of Dudley Warner Fitch. It was a fine performance and Mr. Fitch is to be congratulated. On June 20 he will play a pre-convention recital, the principal numbers being the C minor Symphony of F. W. Holloway and the Fantasia in D of Saint-Saens.

Walter F. Skeele, who is dean of the college of music, University of Southern California, is leaving the middle of June for a three or four months' trip in Europe. Mr. Skeele will visit England, France, Switzerland

and Italy. Mrs. Skeele will accompany him. During his absence Dudley Warner Fitch will have charge of the organ department of the summer school at U. S. C.

Great interest is being shown in the master class Charles M. Courboin will conduct from June 6 to 26 at Bovard Auditorium of the University of Southern California. This is the first organ master class to be given here.

Another interesting announcement is that Mrs. Harry K. Brown will give a course in organ accompaniment to moving pictures as one of the courses at the U. S. C. summer school. Mrs. Brown is a graduate in this work from the Eastman School of Music and has considerable practical experience, having been organist at two of the leading moving picture theaters in the East.

Frederick Scholl is leaving the Forum to be chief organist at the new Carthay Circle Theater. Mr. Scholl will be sadly missed at the Forum.

Ernest Douglas and Otto Hirschler gave a fine recital at the Chaffey Union High School May 7. There was an excellent attendance and the program went over in great style. Another recital was that given by your correspondent at St. Mark's Episcopal Church in Glendale May 17. This was the first recital on the new Möller organ, which is an effective instrument of two manuals and ten or twelve stops.

The large Robert-Morton organ in the new Elks' Temple was dedicated Sunday afternoon, May 9, the recitalist being Warren D. Allen of Stanford University. The magnificent lodge room was filled to overflowing an hour before the recital was scheduled to begin, the recital being a prelude to a mothers' day service. This, to my mind, was a mistake, for I have an idea that 80 per cent of those present came for the mothers' day service and were little interested in the organ or organ music. The few organ lovers present gave him a little applause when he came on, but they became discouraged and a chilly silence lasted until he played his last number. It took a rendition of a "mother song" to raise the roof. The Elk is not supposed to be a musical animal and as this recital was for the Elk, I have an idea that "Bill Tell" or "Mr. Zampa" would have made a big hit.

As an organist I found the organ very effective. It contains lovely solo stops. I feel that the Robert-Morton Company is to be congratulated on building so effective an instrument. Personally I enjoyed Mr. Allen's playing of the Bach Chorale Preludes better than anything else. He made "Rejoice Now, All Ye Christian Men" a thing of joy. I don't know when I have heard it played better. Other numbers that stood out were the "Carillon" of Vierne and Ernest Douglas' Sonata in C minor.

The Welte organ at the Casa del Mar Club was opened during the month by Julius Johnson. From all accounts it is very effective. Three or four other Welte organs are being installed and we are looking forward to hearing and trying them in the near future.

Arnold Dann returns from his transcontinental tour the first of June. He has had many successful appearances and writes that he has had a splendid time. During his absence George A. Mortimer has had charge of the choir and organ at the First Methodist Church, Pasadena. Mr. Mortimer will also substitute for Dean Skeele during his absence at the Ninth Church.

Full particulars of the convention will be found elsewhere in this issue of The Diapason. All I wish to say is that you can't afford to miss it. The programs are on a par with any convention programs I have ever seen, and Pasadena is a delightful city in which to spend a week. Remember the convention is open to all. You don't have to belong to any guild or society. If you play the organ or are interested in the organ you are more than welcome.

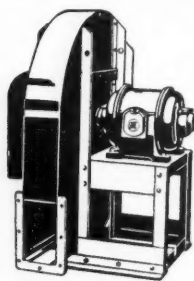
GLEASON

IN CALIFORNIA

"Stanford University has been fortunate this year in hearing two of our most interesting American concert organists. Lynnwood Farnam's recital last November has already been mentioned in your columns and last night we had the privilege of listening to Harold Gleason. The influence of Farnam and Bonnet is seen clearly in Gleason's **clean, crisp playing** and in the absence of affectation and sentimentality. With all of his poise and clarity of style, however, **Mr. Gleason succeeds in penetrating to the heart of the composition** he plays, and he makes of the organ what it should be these days—a flexible instrument as capable of all shades of meaning and emotion as the media favored by other artists. Mr. Gleason's program was of the sort that gives unalloyed pleasure and his playing will always be an attractive magnet here for lovers of the organ."—Warren Allen in the Diapason.

"One of the most beautiful and versatile organ recitals presented at Stanford this year was given last night in the Memorial Church by Harold Gleason of the Eastman School of Music in Rochester. Gleason covered an almost unbelievable range in the thirteen selections he offered for the evening. Almost every age and every type of music was programmed, from the sixteenth century Toccata of Frescobaldi to the "Black Butterflies" of Jepson. **His music was profound with feeling** and yet, with the sensitiveness of a master, he avoided too obvious a display of it. At times the music seemed detached, floating down from the vaulted ceiling, and again the organ would pour forth torrents of music with the inspiration and authority of a prophet. **This was one of the most perfect programs offered at Stanford in many months.**"—Theon Wright in the Palo Alto Times.

"Displaying a fine appreciation for the many resources of the great organ, with a due regard for the acoustics of the auditorium, **Mr. Gleason gave a performance last evening that was one of the most satisfying of the year.** His technic is remarkably fine and his sense of musical values excellent; with all his technical proficiency Mr. Gleason does not "show off" with some elaborately difficult composition written and played simply to impress hearers with the player's digital and pedal dexterity, but rather plays so that **he expresses the soul of the music**, the ideas which the composer sought to record."—Pasadena Star-News.



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Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., May 19.—Charles M. Courboin, in conjunction with the Philadelphia Orchestra, gave a concert in the Wanamaker store on April 28, principally to exhibit some fine old violins, violas and cellos. The Overture "1812" by Tchaikowsky and the Toccata and Fugue in D minor by Bach were the two compositions of interest to organists principally. The addition of the ponderous organ tone in the climaxes was something startling and to be remembered, the like of which has probably never before been heard. An audience of 13,000 heard this concert.

The feast of the Ascension has been for some years the red-letter day at St. James' Church. Under the musical guidance of S. Wesley Sears the choir of men and boys is occupying a musical niche in Philadelphia's church life commensurate with the other musical and art interests as developed in the past decade. This choir, admirably trained in all particulars, accompanied by forty players from the Philadelphia Orchestra, presented Gounod's St. Cecilia Mass in a performance difficult to surpass.

It was an ideal, churchly performance, heard by a capacity congregation, which included a large proportion of the organists of the city who were lucky enough to have a respite from their own churchly duties on Ascension Day. In church work we are somewhat accustomed to accompaniments of brass and tympani, plus organ; but a full orchestra of all parts is attainable only by those churches whose exchequer will stand the expense involved. The prelude was the slow movement from the "Pathetic" Symphony; and the Coronation March by Meyerbeer brought the service to a close.

The annual meeting of the American Organ Players' Club is to be held on the evening of June 1 at St. Mark's Lutheran Church, of which Dr. Ward, president of the club, is the organist and choirmaster. Edwin Arthur Kraft of Cleveland will be the guest of the day.

The new Kimball three-manual just completed in the Summerfield M. E. Church was opened on April 25 with a recital played by Kenneth A. Hallett, organist of the church. This organ replaces the one destroyed by fire last fall, after two weeks of use.

On April 24 the new James Cole

organ of three manuals, thirty stops, was used for the first time in a special musical service at the Church of the Epiphany. Herbert Richardson is the organist.

The choral society attached to St. Paul's Reformed Church gave the little-known "Fall of Babylon" by Spohr on May 27, with several guest soloists. Miss Katherine Noll is the organist and James Hartzell the director who deserves unstinted praise for a meritorious performance of this and other cantatas in the past.

Robert A. Gerson is substitute organist at Calvary Presbyterian Church, where he is playing the large Casavant organ recently completed.

Walter DePrefontaine has resigned the post of organist of the First Presbyterian Church in Norristown, where he has played for upwards of twenty years. The new incumbent is John H. Duddy, a member of the A. O. P. C., and also of the Guild, a man well qualified to maintain the high ideals of his predecessor.

On May 11 David E. Crozier played a scholarly recital on the new organ in Calvary Presbyterian Church, where he recently resigned after a long and honorable career. Mr. Crozier's program included Guilmant's Fifth Sonata; Toccata in D minor, Bach; Meditation in D flat, Crozier, and the "Hosanna" by Dubois.

Frederick Maxson, in the First Baptist Church, on mother's day gave a musical program suited to the occasion. This program is worthy of adoption or emulation in churches observing events of this nature. The selections of music were: Cradle Song, Dickinson; "Mary at the Cross," Gounod; "Songs My Mother Taught Me," Dvorak; Motherhood Melodies (Paraphrase), Maxson; "I Sought the Lord," Stevenson; "Adoration," Borowski.

Firmin Swinnen played an enjoyable recital in his brilliant manner in Bethlehem Presbyterian Church, on the new Möller organ, on the evening of May 18.

Frank M. Church, the organist, who is director of the department of fine arts at Athens College, Ala., was elected president of the Alabama Music Teachers' Association at the recent convention in Birmingham.

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About the May Diapason

By ALBERT COTSWORTH

Your last issue was so bully good that it provokes "an article." Maybe your sensitive ears will question the above "bully," but ever since I stood by Roosevelt's grave at Oyster Bay it has become a last word of satisfaction. Somehow his way called for the word. Without aping or snobbing, it was easy to thank him aloud at that place and moment for the new strength he gave to a homely word.

One editorial is headed "Why We Are Thankful." Perhaps an inconspicuous item elsewhere about the \$500 gold pieces the Lake Forest church presented to you at Easter may have, subconsciously, influenced the title. Be that as it will, your May issue was unusually rich.

The way you handled "Thank God, No Transcriptions" had genuine background. The intolerant seldom remember that their intolerance calls out tolerance in others. Your comment had no censure and no patronage. One or other is usually the reaction to young, unafraid impulse. A hundred replies rush forward to reveal inconsistency in so positive an assertion. Fully as justifiable would be thanks for transcriptions—inasmuch as music has been constructed, in its progress, on what has gone before. The funny thing, in this case, is that a radical becomes as a fundamentalist. Asserting belief in the three B's, or, as the humorist puts it, "Bach, Beethoven and Sowerby," the modernist speaks in every sort of tongue save the conventional one of the great B's. There is no sort of resemblance in recent output to the familiar old terms—and no one wishes the new men to copy what has already been very well said. The present writers are actuated by protest against stilled forms and keys. Transcriptions began just as legitimately as protest against the limit placed on material for organ use.

Really, the organ loft is much like the pews. It grew and grows tired of being told it can think only along indicated lines. The pews were told that religion was regulation of personal conduct. Both choir loft and pews rumbled a long time and deviations crept into activities. It grew in custom to preach about civic betterment and child labor in spite of the wailing plea: "Preach the gospel." And every time a good melody got worked into a hymn-tune or anthem or organ number it stayed put so determinedly that really adaptation or transcription gave more emotional pleasure than the set forms of music composed for the church. For that matter, the use of hymn-tunes for themes to play and work with easily comes under the baneful head of transcription. Leo Sowerby's brilliant fantasy on "Rejoice, Ye Pure in Heart" is an apt case in point. The matter has been debatable and debated time out of mind and no one has yet given a deciding vote. Because, after all, there is no sin in the offense. The sin is in intolerance—and even that is of mild form, because it is found, as a rule, in unreliable quarters—young people who cannot know it all and old people who have not learned by living.

Turning to the beloved "Free Lance," one nearly falls off the seat to have Mr. Macdougall put into the discard Bach's "My Heart Ever Faithful." He calls it his pet abhorrence (delicious term!) and links up "Lead, Kindly Light," to make full measure. He even intimates that he has some other things up his sleeve that sound as if "tied to a post"! There are plenty of things up in the air that we have to put up with or avoid. Tying them to a post is a better way—provided we do not ask "The lady from Philadelphia" how to tie them loose.

Really these statements are emancipatory. Reverent imitation will certainly flatter Professor Macdougall, and I'll lead off by heaving my disrespect at that awful Bach Chaconne in which every violin player places his hearers on the altar of sacrifice

when he makes his oblation. And once upon a time I "got in bad" with the brethren when I reviewed a concert and said the B minor Prelude was one reason why people did not go to organ concerts. Believe me, a reviewer can tell you a thing or two about the wearing qualities of certain revered works. Hear Brahms' "Rhapsodies" one season steadily if you want to know how solid they are with beer, pretzels and stuffiness.

One minute! Those sentences sound like they belonged to "Thank God, No Transcriptions." And perhaps I am going to be like old Omar and come out by that same door wherein I went, or, as this is a "free fantasia," the place where Brother Borowski, in his program notes, dumps certain sections of orchestral works which don't seem to belong anywhere else. We will not enlarge upon inconsistencies.

Pretty naughty of a grave and reverend seignior like you to classify Honegger's "Impressions of Switzerland" with an auto ride to Gary with the oil tanks of Whiting for flavor. Delicious. Perhaps what you really missed was "Engine 329," another of Mr. Honegger's reveries. Put that and "Pastorale d'Ete" together and you get "some" music, as the boys say.

As a parting shot I venture to insert an item about the coming choir leader—sometimes an organist as well. Times are changing fast. The "movie" musician of today is far removed from the "one-legged organist" who played Tosti's "Goodbye" on full organ and tremolo. They are now such experts as to make many church organists tremble. We can't dare the half these young people get away with. They are trained specially for their jobs. So, in the new order, the paying positions in churches will go to leaders equipped technically to lead entirely in the artistic, or aesthetic, side of worship. A man came to me last week for a leader qualified with personality, knowledge of music, pictures, pageantry, drama and program building which would use all the fine arts in the worship of the church. He had a salary that made me gasp, but I did not have the man for him.

The pioneer in developing this side of worship was H. Augustine Smith. They called him from Chicago to Boston University to put such things into study courses. He is to have courses in which I assist at Lake Chautauqua in July and Lake Geneva in early August. It will be easy to accuse one of seeking personal publicity in this tag, but my idea is much deeper. At such times and places the ambitious find out the trend of things. This man knows what is called for and some ways of becoming ready.

Programs at Winnipeg.

Two programs were given at Winnipeg May 9 under the auspices of the Canadian College of Organists. The first was played in the afternoon at the Westminster Church by Norman Elwick, Miss Edris Seale and F. E. Hubble and the second was given by Hugh C. M. Ross, F. R. C. O., in the evening at St. Giles' Church. In the afternoon Mr. Elwick played two movements from Mendelssohn's Second Sonata, Clerambault's Prelude in D minor and Howells' Rhapsody in D flat. Miss Seale played the "Etude Symphonique" by Bossi, a Larghetto by Wesley, an Elegy and a Melody by Coleridge-Taylor and Yon's Toccata. Mr. Hubble played the Adagio from Handel's First Sonata, Dubois' "Cantilene Nuptiale" and Parry's Prelude on Croft's 136th. Mr. James' program was as follows: Prelude in G major, Bach; Fantasia in E flat, Saint-Saens; Cantilena Pastorale, Guilmant; Scherzo from Fourth Symphony, Vienne; Slow Movement from Fourth Sonata, Mendelssohn; Fugue, "The Ninety-fourth Psalm," Reubke.

Congressman William E. Hull of Peoria has presented the First Methodist Church of Lewistown, Ill., with a Bennett organ, with the provision that the project of the church building be completed. The organ is a memorial to his mother, who was a life-long member of this church.

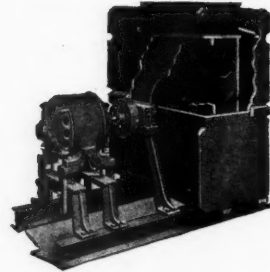
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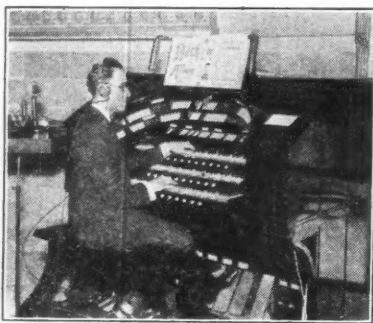
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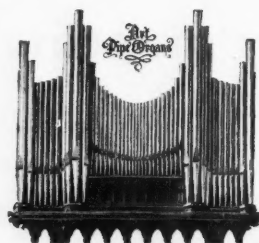
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